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EDITORIAL

Vuepoint

Change is good

SCOTT HARRIS
// SCOTT@VUEWEEKLY.COM

Unless you happen to be reading this issue of *Vue Weekly* on a groggy, hazy morning following a particularly rough night, you'll no doubt notice a few changes to the look of Edmonton's only independent weekly as you peruse the pages.

It's the paper's first visual shake-up since way back in February of 2006—practically an eternity in this crazy Twittering Web 2.0 world of ours, so we felt it was high time for some change.

Besides introducing what we think is a cleaner, more punchy look, we hope the changes will make the paper more visually engaging and easier to read, as well as helping you to find the columns and features you're looking for more quickly and easily.

Some of the visual elements also reflect our increased focus on delivering online content to supplement what you read in the paper—if you haven't visited vueweekly.com lately, be sure to check out the site for interactive events listings, restaurant, beer and wine reviews, free contests and our growing repository of Vue Tube vid-

eos, many of them recorded in Vue's own downtown studio.

Most of the credit for the new look goes to Vue Art Director Vikki Wiercinski, who has pored over countless pages of fonts and slaved over a hot keyboard for months to bring the new Vue to fruition. (So if you see her out and about town, be sure to buy her a drink or six.)

While the look is new, we'll still bring you the best in local arts, film, music and news coverage every week and regular feature issues, including next week's annual Great Outdoors. We've made a few changes to how content is delivered—bringing back star ratings in our CD reviews, for example—and in the coming weeks and months we'll be introducing other changes and tweaks to the content of both the paper and the website, so consider what you see as a bit of a work in progress.

As always, we welcome reader feedback on anything you see or read each week in Vue, so let us know what you think of the new look—the good, the bad and the ugly. If you've got feedback you want the rest of the world to know about, send it to letters@vueweekly.com. If you want to keep it just between us friends, send your rants or kudos to redesign@vueweekly.com. **V**

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10303-108 STREET, EDMONTON, AB T5J 1L7

T: 780.426.1996 F: 780.426.2889 E: OFFICE@VUEWEEKLY.COM W: VUEWEEKLY.COM

EDITOR / PUBLISHER RON GARTH // ron@vueweekly.com
NEWS EDITOR SCOTT HARRIS // news@vueweekly.com
ARTS / FILM EDITOR DAVID BERRY // david@vueweekly.com
MUSIC EDITOR EDEN MUNRO // eden@vueweekly.com
DISH EDITOR BRYAN BIRTLES // bryan@vueweekly.com
OUTDOOR ADVENTURE EDITOR JEREMY DERKSEN // snowzone@vueweekly.com
ASSOCIATE MUSIC EDITOR BRYAN BIRTLES // bryan@vueweekly.com

SENIOR GRAPHIC DESIGNER LYLE BELL // lyle@vueweekly.com
CREATIVE SERVICES MANAGER MICHAEL SIEK // mike@vueweekly.com
ART DIRECTOR VIKKI WIERCINSKI // vikki@vueweekly.com

LISTINGS GLENYS SWITZER // glenys@vueweekly.com
LOCAL ADVERTISING 780.426.1996 // advertising@vueweekly.com
CLASSIFIED ADVERTISING 780.426.1996 // classifieds@vueweekly.com
NATIONAL ADVERTISING DPS MEDIA // 416.413.9291
SALES AND MARKETING MANAGER ROB LIGHTFOOT // rob@vueweekly.com
ADMINISTRATION/DISTRIBUTION MIKE GARTH // michael@vueweekly.com
ADMINISTRATION/PROMOTIONS AARON GETZ // aaron@vueweekly.com
WEB/MULTIMEDIA MANAGER TREVOR KJORLIEN // trevor@vueweekly.com
WEB/MULTIMEDIA ROB BUTZ // butz@vueweekly.com

COVER ILLUSTRATION GABE WONG // hello@gabewong.ca
CONTRIBUTORS Dolan Badger, Paul Blinov, Josef Braun, Rob Brezsky, Jonathan Busch, Jan Buterman, Kristina de Guzman, Gwynne Dyer, Amy Fung, Brian Gibson, James Grisdal, Josh Hollnaty, Jan Hostyn, Whitey Houston, Connie Howard, Lewis Kelly, Heather McPherson, Fawnda Mithrush, Mary Christa O'Keefe, Gordon Morash, Andrea Nemerson, Carolyn Nikodym, Stephen Notley, Roland Pemberton, TB Player, James Stewart, Adam Waldron-Blain, David Young, Darren Zenko
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Letters

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

VACCINES: NOT WORTH THE RISK

I'd like to compliment Connie Howard on a great article ("Vaccines and autism," Mar 12 - Mar 19, 2009). Campbell Brown's coverage of autism and vaccines makes me sick to my stomach. I can no longer watch her or *Private Practice*. To be called a bad parent because you won't inject your sick kid with toxins is insane. We are just trying to protect them from further damage.

Christine Heeren

VACCINES: WELL WORTH THE RISK

Fearmongers like Connie Howard ("Vaccines and autism," Mar 12 - Mar 19, 2009) and letter-writer Anne Dachel ("More on vaccines and autism," Apr 2 - Apr 8, 2009) are missing the point about vaccinations. As a parent, I would prefer a small chance (if there is actually any relationship at all) of my child developing autism to the chance of my child coming down with a potentially lethal or debilitating disease. As a citizen of the world, I would prefer (again, assuming there is actually a causal relationship) a small incidence of developmental disorders in the population to the chance of a smallpox epidemic.

It is only the successes of so-called "Big Pharma" which allow these people the luxury of worrying about these relatively minor social problems. The entire "natural" health trend is based on the same fear of science that is motivating the rise of religious fundamentalism around the world, and I'm embarrassed that it has somehow come to be associated with the progressive movement. Why worry about being reactionary, though, when it's so easy to make oneself feel righteous?

B. Lauchlin MacDonald

BAN FLAVOURED TOBACCO

The impact of flavoured tobacco on our youth deserves attention from our government officials. With flavours like cherry, liquorice and vanilla, these cigarillos are attracting an alarming number of youth across our province. But these enticing flavours are not the only way the tobacco industry is targeting these young and often first-time users. They are made to resemble lip gloss or markers through their bright packaging and small size.

Flavoured tobacco products have all the sweet ingredients to bitterly impact our communities. Within the past three years, the sales of cigarillos have increased 1000 times. Thus, these marketing practices need to be banned in order to help protect

young Albertans from a lifelong addiction to tobacco.

The latest Health Canada tobacco survey reflects these already existing statistics. Smoking by persons between 15 and 19 years old have increased, while all other categories decreased. Health groups blame tobacco industry youth marketing tactics (such as candy-flavoured tobacco products) for the high youth smoking rates.

Directly related to this increase is affordability of these products within our province. Due to higher wages, Albertans are able to afford cigarillos much easier in comparison to other provinces.

The Ontario government has taken action by implementing a provincial law that bans all flavoured tobacco from their retailers' shelves. A Calgary MLA is following suit by planning to introduce a bill to address flavoured tobacco products for Alberta and Prime Minister Harper promised a ban on these products. Despite these intentions, there are no policies on a federal or provincial level in Alberta and there needs to be one.

Tobacco is the number one preventable cause of death among Canadians and by removing all lethal products targeted to youth, we will help in reducing the number of deaths caused from smoking.

Les Hagen
Executive Director
Action on Smoking and Health

It's not the economy, stupid

Budget cut to gender reassignment surgery has serious implications for transsexed Albertans' citizenship rights

JAN BUTERMAN
// BUTERMAN@VUEWEEKLY.COM

They say the first cut is the hardest, but transsexed—also known as transsexual—Albertans never expected they would find themselves without access to the only medically recognized therapy for their condition. While public argument since the April 7 provincial budget, which eliminated funding for gender reassignment surgeries in the province, has fallen primarily into a tit-for-tat argument about who should or should not receive funding for various conditions, what the average Albertan likely doesn't know is that without completion of a number of surgeries, a transsexed person by law cannot obtain documentation that reflects their actual identity.

"We can see how [this decision] is ideologically based, yet the government is using the argument that it's strictly an economic decision," says Lane Mandlis, a PhD candidate at the University of Alberta. "[However] the economics fall apart really, really quickly with very little effort and no economics degree required. They're basing this decision on ridiculous math."

Mandlis, himself a transsexed person who transitioned from female to male (FTM), cites numerous costs of cutting 100 per cent of the already limited funding set aside for trans-related treatments.

"You've got incarceration numbers that need to be included," he says, noting that some transsexed people may be sufficiently desperate to turn to illegal activities to gain the tens of thousands of dollars required to pay for surgeries out-of-pocket. "You've got mental health beds—the costs to keep someone in a locked mental health ward if they're a danger to themselves is very expensive and draining on the system, and those costs haven't been included. The costs to access psychologists, psychiatrists and social workers within the system, because some of it is covered within the system, is very expensive, and those costs haven't been included. So you're talking about increasing all of those costs in order to save those \$700 000, and that's ridiculous. You aren't saving anything."

The big issue, Mandlis argues, is that this decision prevents some Albertans from having citizenship. He explains that citizenship depends on identity documentation, but the province's de-



TO THE GALLERY >> Trans activist Josephine Cross joins members of the Alberta trans community in the legislature to watch question period discussion on the delisting of trans-related medical services. // Jan Buterman

cision to de-list services for transsexed people prevents them from obtaining correct identity documents.

Most people rarely give much thought to obtaining a driver's licence, for example, yet under Alberta law, a transsexed person must complete surgical procedures before being granted a licence that is harmonized—or congruent—with the person's identity.

"If an FTM with a beard and a deep voice wants to have a driver's licence that lists him as male, he has to have gender reassignment surgery," Mandlis says. "Where the congruence comes in is the idea that people will see him and read him as male, recognize him as male, but then when he produces his identification, that's when we have an incongruence, because his identifica-

tion will list him as female."

Mandlis' research in the U of A's department of sociology focuses more on federal citizenship issues for the transsexed, but issues such as obtaining a provincial driver's licence and other identification are similar.

For the transsexed, "in order to access identity documents that are congruent, there's a requirement to physically transition," Mandlis says. "So in order to have those things be congruent, a person has to have GRS [gender reassignment surgery]. Which means that our citizenship, to some degree, is tied in through law with having GRS. We can't understand citizenship without a call to identity documentation, because without identity documentation we actually don't have citizenship."

Newborn children are usually barely moments old before their sex is declared by someone present at the birth. "Basically what happens is that the doctor makes a decision, which sometimes they feel very confident about and sometimes they don't," he says. "Anyway, they make this decision, it gets registered, and it ends up on our identity documentation and it then constructs us as that thing. So we are who we are because the document says that we are that."

In other words, the information registered on your birth certificate, which carries significant legal weight throughout your life, is information gathered from a cursory examination that may or may not reflect information you gain or experiences you have later in life that conflict with that information.

Mandlis explains that this lack of congruency has a significant and constant impact on the transsexed.

"So what makes us 'male' or 'female' as far as any sort of institutional contact goes, and by institutional contact I don't just mean the government, a hospital, a school, I also mean credit card companies, movie rental stores and so on and so on—any sort of group, codified situation. We're talking about any number of services and practices in the world."

Imagine if your identification caused the clerk at the local movie rental store to wonder about your personal medical situation. What if cancer, heart disease or any other diagnosed medical condition were somehow expressed or hinted at on all your government-issued documentation? Imagine further that this same clerk, without thinking, responds to this discovery with visible shock and questions you further—loudly, in public, not private—before providing the service you are there to access. Imagine the potential for that problem to happen at every single store, every single gas station, every single bar—every single time you might be asked for identification, you will have your personal medical situation "outed" to one person, and often more, whom you did not willingly choose to disclose that information to.

That, says Mandlis, is the situation that transsexed people face every day in Alberta as long as they remain without access to the surgeries the government demands be completed before they are able to access government-issued identification that is congruent with who they are.

Mandlis uses the example of a hypothetical married couple obtaining congruent documentation. He explains that for the wife, she may obtain her driver's licence that shows her female name, her female face and her female sex for well under \$100. However, for her FTM husband, obtaining a congru-

ently identified driver's licence requires a legal change of name (a minimum charge of \$145 including fingerprinting by the RCMP but excluding surcharges from the registry agency), proof of legally required surgeries (for an FTM, ranging somewhere between \$60 000 – \$80 000 assuming no post-operative complications) and, finally, the cost of the driver's licence itself.

Additionally, the actual process of obtaining surgery for either MTF (male to female) or FTM transsexed people is one that takes months or years, regardless of whether the individual patient somehow has the means to access the vast sums of money required.

For one citizen, the cost of citizenship is easily within reach. For the other, the costs and timelines are so excessively prohibitive that the person may well never access the legally required surgery, thus the situation remains such that congruent documentation is impossible to obtain. So it's not about the economy, Mandlis concludes, but about the right to full citizenship.

In response to the elimination of funding for gender reassignment surgeries announced in the budget, about 30 members of the trans community and their supporters attended the April 14 question period at the legislature, where Health Minister Ron Liepert responded to opposition questions regarding the cut.

Liepert defended the move, which the province estimates will save about \$700 000 annually, saying the province needed to make some hard choices around spending given the current economic climate.

"Each minister was required to go through their budget line by line and in the case of health care meet a budget increase of some 4.9 per cent," Liepert said. "There's a list of some 30 or 40 different programs and grants and coverages that will not be proceeding going forward. Those are some tough decisions that have to be made."

The minister did confirm that the 26 individuals currently on the list to undergo the surgery will have the procedure covered by the province, and also said that another 20 people who have not yet been approved for surgery but are receiving hormonal drugs will also be funded.

On April 15 members of the trans community filed simultaneous complaints in Edmonton and Calgary against the province cuts with the Alberta Human Rights and Citizenship Commission. A provincial campaign has also been launched encouraging supporters to write to MLAs, specifically members of the standing policy committee on health, urging them to reinstate funding for the surgeries. ▽

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Guerrillas in our midst

Green-thumbed revolutionaries gear up for another year of subversive gardening

SCOTT HARRIS

// SCOTT@VUEWEEKLY.COM

By the time I arrive at Dustin Bajer's small southside apartment, most of the first wave of his comrades-in-plantings have already come and gone, and those who remain are relaxing and discussing plans for the upcoming season while they wait for others to arrive.

Somewhat appropriately, given that it's the de facto headquarters of the burgeoning **Edmonton Guerrilla Gardeners**, Bajer's apartment has the vague feel of a clandestine urban laboratory belonging to an underground revolutionary cell, albeit with a twist. Dozens of packets of seeds, giant bags of dirt and seeding trays are sprawled around the floor of the apartment, and the conversation drifts to plans for the building of some improvised explosive devices—seed bombs—with whatever is left over at the end of the evening, an informal seed-sharing event to kick off the new season of green guerrilla activity in the city.

Started on the spur of the moment last May by Bajer and a few friends, the Edmonton Guerrilla Gardeners are the local branch of an informal international movement that brings together gardening, direct action and concerns over issues of urban sustainability and food security to challenge notions of how public space in the city is used.

With roots stretching back to 17th century English agrarian activists the Diggers, the modern movement began in New York City in 1973, when a group called the Green Guerrillas, led by activist Liz Christy, illegally transformed an abandoned city lot into an urban garden.

Similar groups have since taken root in dozens of cities in North America and Europe, undertaking everything from clandestine midnight plantings on public land to establishing community gardens, at times pushing the boundaries of legality in order to bring a greater sense of place to the city while making the urban landscape more inviting and sustainable.

"I think that historically people have had a connection with the land, and re-defining the way we use land is just trying to bring back that connection with the place that we live," explains Bajer. "We often, especially people who live in the city, we think of humankind as a separate thing from nature. People think of the city as its own isolated pocket that's not connected with the rest of the world, but even on the land that we [Edmonto-



// Josh Holinaty

nians] live on now we're tied to our environment. I think guerrilla gardening is just a way of honouring that or admitting that or getting closer to that. So I think for a lot of people who don't have yards, who don't have a space to garden, it's a way to feel closer to the place in which they live. It's a way of tying themselves back to land, back to their community and I think that ultimately that's what it's about."

Like most guerrilla gardening groups around the world, some of the Edmonton group's activities do push the envelope of legality, something Bajer says he's grown more comfortable with since last year.

"It's a fine line. We are going out there without permission and planting things, but ultimately the goal is to benefit the city, to benefit the people that live in these communities, to benefit the environment through increased biodiversity, to cheer people up," Bajer says. "We're

not out there to do any damage, we're not trying to plant trees where there's underground infrastructure, trees that can block views of traffic or something like that. So we're trying to be pretty careful where we choose to plant."

If the growth of the group is any indication, there are plenty of Edmontonians who are equally comfortable with the guerrilla approach. From the handful of friends who started last spring, the group has grown to include a core of about 25 regulars and more than 300 other part-time guerrillas who stay connected either through the Facebook group or email list. While most of the members are still university students and recent graduates, Bajer says the group is starting to become more diverse.

"Most people are pretty receptive to guerrilla gardening once they explore it and start talking to us about it," Bajer

says. "Just in the last year I can't believe how many connections I've made, different groups and organizations and people I've met. It's networking, it's social, it's a community thing. It's getting out there and feeling like you're actively doing something in the community. There's so many people who want to do something and they say, 'Oh, wouldn't it be great if ...' and this is an opportunity to actually go out there and to do something, to see it in real, tangible terms."

Despite some setbacks in its first season—some of the group's public plantings were uprooted, likely ending up in home gardens, while others fell victim to municipal weed eaters and lawnmowers—Bajer says the group has ambitious plans for the coming season.

They recently received a donation of more than a thousand seeds of native plants from Sangudo-based Bedrock Seeds, many of which are now being propagated by members of the group

in preparation for mass plantings later in the spring, and they've already been contacted by two community leagues in the city asking for help in improving the biodiversity in their communities.

The Guerrilla Gardeners are also hooking up with the Edmonton Naturalization Group to continue work on a native plant garden they started last year in a garbage-strewn abandoned lot overrun with invasive species in Mill Creek Ravine, which Bajer hopes can someday be transformed into a permaculture-based edible food garden.

An equally ambitious plan is to create an online green map of the city to identify sources of publicly available food, such as saskatoon berries in the river valley or chokecherry trees on neighbourhood streets, and provide GPS coordinates and addresses of their locations. Bajer also hopes to eventually include private sources of available urban food: "Let's say someone has an apple tree in their backyard and they just let the apples fall every year and they're interested in giving it away—they could post their apple tree on the map and advertise it kind of like a Kijiji, but for free, available food. Kind of a food surplus map."

Generally, says Bajer, the group now has the experience and confidence to tackle more ambitious projects.

"I think we went into it last year with a lot of enthusiasm and I don't think we've lost that enthusiasm, but we've learned a lot from last year, we've made more connections, we have some bigger projects lined up. We'd like to do once a month something that's a fairly substantial planting; we'd really like this year for somebody to walk around a corner and say, 'What happened here last night? This looks a lot better than it did 24 hours ago.' We'd like to concentrate on really good, publicly visible projects."

And, says Bajer, there's no shortage of places to choose from in a city like ours.

"Edmonton is a really sprawling city, which I think a lot of people chalk up as a very negative thing—and it definitely does have its negative aspects—but at the same time, when you start thinking about guerrilla gardening, when you start thinking about using public spaces in different ways, you notice how much public space we have. It's really incredible how much empty space is in this city." ▀

Connect with the Edmonton Guerrilla Gardeners at edmontongg.blogspot.com, by email at theurbangreening@gmail.com or search Facebook for Edmonton Guerrilla Gardeners.

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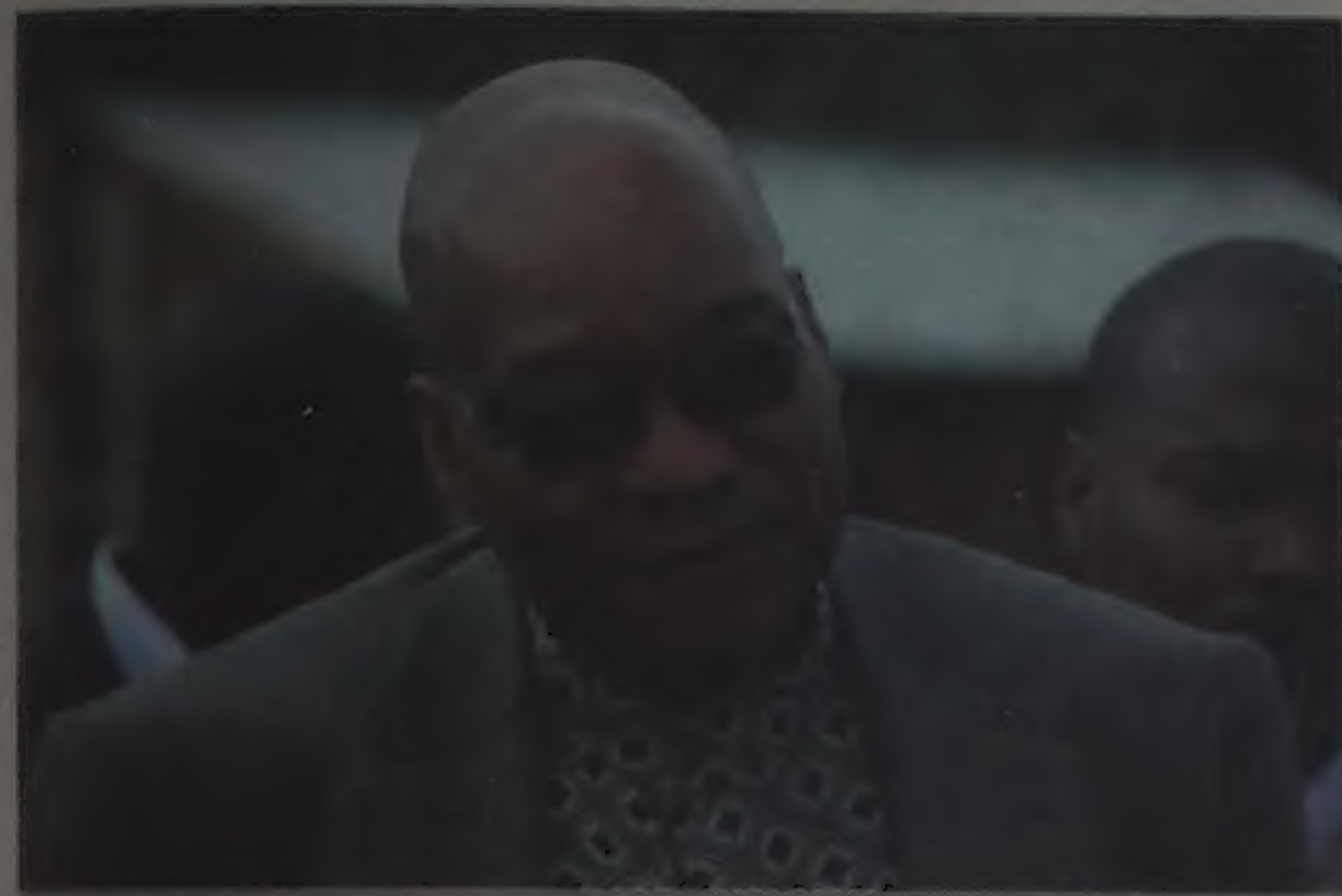
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Despite Zuma

Jacob Zuma may be corrupt, but he won't single-handedly ruin South Africa



MAIL TO THE CHIEF >> South Africa's next president, Jacob Zuma. // Albert Brundage

In less than a week, on April 22, Jacob Zuma will be elected as South Africa's new president. Many people see this as the beginning of the end for South African democracy, and even for South Africa as a developed country, because Zuma is an ill-educated populist who attracts criminal charges the way rotting meat attracts flies: rape, corruption, racketeering, fraud, money-laundering and tax evasion. But it may be all right despite all that.

Zuma has never faced trial on any of the charges except rape, and he was acquitted on that one. He spent about six years fighting off the other charges on technical grounds—the search warrants were improper, the charges were politically motivated, etc.—and in the end, two weeks ago, the National Prosecuting Authority dropped them all.

That doesn't mean he was innocent of all the other charges; his business adviser, Schabir Sheikh, spend years in prison for similar offenses connected to the same deal. But it does seem clear that the timing of the charges, at least, was politically motivated—and in any case, if a little corruption on the part of the president or prime minister was enough to ruin a country, then France, Ireland, Italy and Russia would all have been reduced to anarchy in the past decade.

There's a limit to how much corruption a country can take before it becomes utterly dysfunctional, of course. Zimbabwe, Angola, Nigeria and arguably even Kenya are African examples of

what happens when it gets completely out of control. But though many senior members of the African National Congress have prospered mightily since the end of apartheid 15 years ago, the corruption in South Africa has remained limited enough that both the economy and democracy have survived.

Indeed, the ANC has been no more corrupt, and much less tribal in the division of the spoils, than was the ruling party of the apartheid era, the old National Party. The worst failures of the past decade were due not to corruption but to the poor leadership of former president Thabo Mbeki, who put insufficient emphasis on health and education and allowed hundreds of thousands of South Africans to die needlessly because of his obsession with non-medical "alternative" treatments for HIV/AIDS. Will Zuma do worse—or might he even do better?

Given his past behaviour, it is reasonable to assume that in power Jacob Zuma will only feather his nest in a modest way, or he may even decide that it has enough feathers already. A more difficult question is whether he can prevent his cronies from looting the economy to the point where investors flee.

Some of them clearly think that it will soon be "their turn to eat" (as they say in Kenya). Moreover, a high proportion of them are Zulus, whereas a majority of the ANC's first-generation leaders were Xhosa: there is scope for inter-tribal hostility here. But there are also

people who will forcefully urge him to keep a tight rein on that sort of thing—and one thing that you hear again and again from people who have had dealings with Zuma is that he knows how to listen.

It is what any intelligent man who knows that he has an inadequate education should train himself to do, and it appears that Zuma has learned to do it. There are many senior people in the ANC who can give him the right advice if he is willing to listen, including Nelson Mandela himself, who publicly came out in support of Zuma in mid-February. And if he won't listen, the outcome of the forthcoming election may anyway constrain his ability to do damage.

The ANC will undoubtedly win the election, but it may lose the two-thirds parliamentary majority it has enjoyed since the end of apartheid. Zuma's ouster of Thabo Mbeki from the presidency last year led to a split in the ANC, with Mbeki's supporters forming the new Congress of the People (COPE) to compete in this election.

Together with the existing opposition parties, COPE may pull enough voters away from the ANC to deprive it of that two-thirds majority, in which case the ruling party will no longer be able to change the constitution at will. So far, it has chosen to live under the law. In the future, it may have to.

Because the end of apartheid in South Africa was so unexpectedly and even miraculously peaceful, people keep looking to find the dark underside of the miracle. A high crime rate, the AIDS plague and education and health-care systems that just cannot keep up with expectations are not enough; they are watching for full-spectrum failure. To be blunt, they are waiting for South Africa to go the way of "the rest of Africa."

This is nonsense. The rest of Africa is not a monolithic failed continent, but a patchwork of more and less successful states, all of them labouring under great handicaps. Moreover, South Africa is unlike any of the rest, in the sense that it is the only fully industrialized country on the continent. Whatever happens there will be driven by a specifically South African dynamic, not by some fate that stalks all of Africa. And Zuma is just a man, not Nemesis. ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.



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Issues

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of *Vue Weekly*.

Arrested development

Elimination of International Development Program funding will have impacts in Alberta and worldwide

HEATHER MCPHERSON
// ACGC.CA

The Alberta government has lost an opportunity to play a role in international development on the world stage. In last week's provincial budget, the government cut approximately \$8.5 million of support to Alberta non-profit organizations when they dismantled the 25-year-old, highly respected Wild Rose Foundation, moving decisions over grants into the Ministry of Culture and Community Spirit. Of those \$8.5 million, \$1.7 million was cut from the International Development Program,

a branch of the Wild Rose Foundation that previously provided matching funds for small-and-medium sized, non-profit organizations with international development projects.

The lost \$1.7 million represents the only international development funding provided by the Alberta government, meaning that as of now Alberta is one of the only provinces in Canada which provides no funding for international development. The same government just spent \$25 million dollars on what many consider a remarkably forgettable new Albertan brand, but could not muster up \$1.7 million to promote global stability, global poverty reduction and international goodwill, leaving the unfortunate impression that the richest province in Canada doesn't care for more than its own skin.

The Alberta Council for Global Cooperation (ACGC), an umbrella organization representing over 60 non-profit organizations in Alberta, sees the decision to cut all international development funding as contrary to the role Albertans want their government to have. The International Development Program has been described by the provincial government as "a positive Alberta presence internationally," the funds from which "reflect the long-standing support and commitment of Albertans as they work with non-government organizations abroad." The long-standing support of Albertans for international development is still there, but is not being recognized by the provincial government.

On March 10, ACGC and Angus Reid Strategies released research that found 71 per cent of Albertans wanted their provincial government to play a role in addressing global poverty (full results are available at acgc.ca). Albertans believe that providing poverty reduction support to developing countries would bring enormous benefits. Almost two-thirds (64 per cent) of Albertans believe action to deal with global poverty would contribute to global political stability, 55 per cent think it would prevent the growth of breeding grounds for terrorism and half say such action will ultimately create a stronger economy at home by creating stronger economies overseas.

Albertans clearly care about global poverty and international development; they want to be personally involved

and they want their government to be involved as well.

Cuts to the International Development Program will have catastrophic results for many organizations in Alberta and the impact will ripple around the world as international development projects are scaled back or even stopped for lack of a small amount of funding. It is important to note that the organizations that will be most affected by these funding cuts are those organizations run with small staff numbers in tiny spaces or around kitchen tables. The effects will be felt by organizations run by volunteers—people who want to make the world better and are actually using their own time and resources to see that change happens.

The organizations previously funded by the International Development Program are ones like Project Shelter Wakadogo (shelterwakadogo.org), a small organization that works in post-conflict northern Uganda. A grant from the Wild Rose Foundation was used to help build and run a school in a village where there has never been a school. The funding went towards infrastructure, teachers' salaries and teaching resources.

Another organization that will be affected is the Women's Empowerment International Foundation (welf.org). WEIF has used Wild Rose funding to build a school in Rahimabad, in northern Pakistan. Funding enabled an increase in attendance from 105 students to 406 students, mainly girls and young women of the Northern Pakistan region. This school was selected to be the "Centre of Excellence" in Northern Areas, Pakistan.

The Medicine Hat-based organization, Canadian Humanitarian Organization for International Relief (canadianhumanitarian.com), has, for the past three years, received matching funding from the Wild Rose Foundation of \$25 000 per year. This funding has been used to build the capacity of a primary school outside of Addis Ababa, Ethiopia to provide quality education to over 200 children and teacher training, start up a community-based care program for over 100 orphaned and vulnerable children, fund a community vocational training and literacy centre providing training to former prostitutes and offering a library



CUT OUT >> Students in a Nicaraguan school built with assistance from Edmonton-based NGOs Change for Children and Project HOPE. // Lorraine Swift

and literacy classes to a severely impoverished community in Addis Ababa.

When asked how the cuts to funding would affect Change for Children (change4children.org), an organization based in Edmonton, International Project Program Manager Lorraine Swift commented that "it will decrease our ability to engage ethnic communities in our organization. It will decrease our ability to engage youth in our projects in the south and reap the organizational benefits of their participation upon their return. It will reduce our ability to employ Albertans in international development careers. And it will reduce our ability to provide an Alberta focus and

Alberta solutions to global poverty."

With the loss of the Wild Rose Foundation and the International Development Program, the Alberta government has missed an opportunity to play a role in global poverty reduction and international development, and Albertans and people around the globe will suffer as a result. **V**

Heather McPherson is the executive director of the Alberta Council for Global Cooperation (ACGC), a coalition of over 60 voluntary sector organizations located in Alberta which work locally and globally to achieve sustainable human development.

TOP 10 RINGTONES



1 The Black Eyed Peas
Boom Boom Pow

2 Flo Rida
Right Round

3 Lady GaGa
Poker Face

4 Miley Cyrus
The Climb

5 Kid Cudi
Day 'N' Nite

6 All American Rejects
Gives You Hell

7 Flo Rida
Sugar (Feat. Wynter)

8 T.I.
Dead And Gone (Feat. Justin Timberlake)

9 Jamie Foxx
Blame It (ft T-Pain)

10 Clara
Love Sex Magic (Feat. Justin Timberlake)

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ARTIST: **FLO RIDA**

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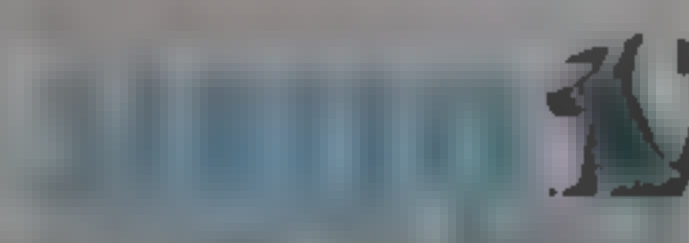
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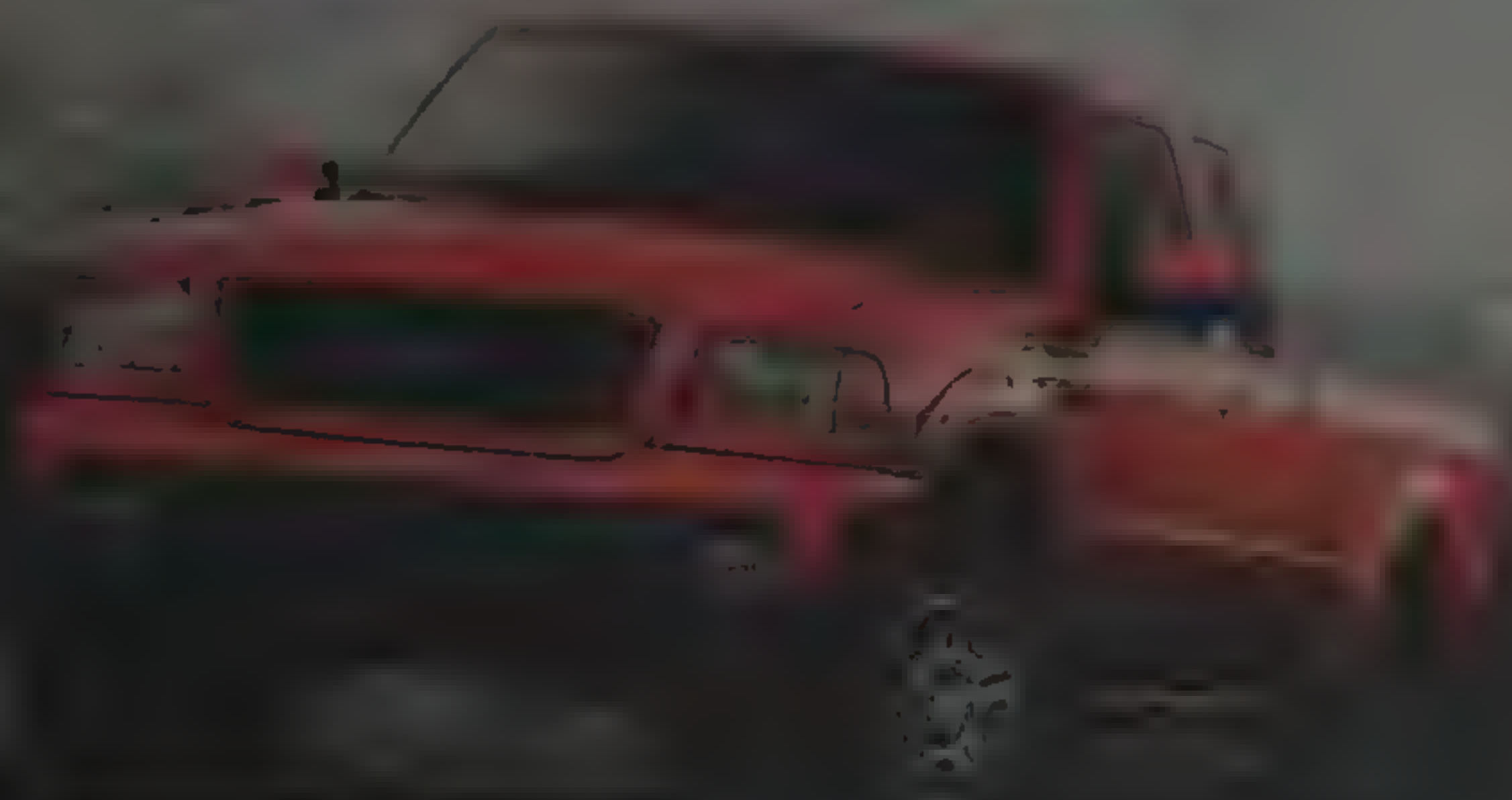
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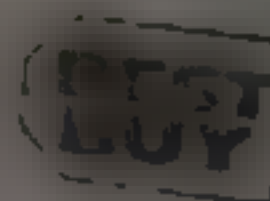
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Out of the shadows

It's April, the season of melting snow, warmth, and promises of new life—and I can't think of a more poignant time for focusing on autism, that condition of regression and turning inward.

Vaccine proponents continue to assert that there is no link between autism and vaccines, and because we're afraid—of harming our children, of being negligent—and because we desperately want to believe deception and corruption doesn't extend to things as sacred as the health of our children, we believe them.

But the truth is that there is deceit beneath the oft-repeated message of vaccine safety we find comfort in. The Centers for Disease Control (CDC), in response to major evidence of an alarming link between mercury in vaccines and autism a number of years ago, went

to great lengths to cover it up and fund a new study designed to rule out mercury's link to autism.

It made its database available to a private company, kept it from independent researchers, and to prevent financial losses to vaccine manufacturers, the CDC and FDA bought up large supplies of mercury-containing vaccines for export to developing countries as they prepared to phase them out here. Robert F. Kennedy, in a piece published in *Rolling Stone* a number of years ago exposed a level of corruption that shocked even me; the story is available online for those interested.

The problem with vaccines, though the mercury has now largely been taken out, is that to generate a strong and protracted immune response, vaccines need a toxic component such as mercury or

aluminum. Mercury was in use for decades, and though correlation does not prove causation, increasing exposure through escalating vaccine programs correlates very strongly with increasing autism rates.

Autism was first described in 1943 as affecting children born in the 1930s, which was when thimerosal (a form of mercury) was introduced into vaccines. As vaccination rates went up, autism rates went up. By 1990, prevalence had risen to 1 in 1000. Vaccines continued to be added to the schedule, and by 2006 autism prevalence was close to 1 in 150.

Former nurse, naturopathic health practitioner, author and PhD Jennifer Craig is writing a book on the topic of vaccines, and she says the problem with exposing babies to toxins such as mercury and aluminum is that the protective

myelin sheath covering nerve cells isn't fully formed in infancy and early childhood, making children particularly susceptible to neurotoxins. Risk is further compounded by the fact that infants have immature liver function and low bile production, permitting limited mercury excretion, and further yet by the conversion of organic mercury found in vaccines to its inorganic form when it reaches nerve tissue.

Sometimes, as is the case with hepatitis B in infants—not a high risk group for the disease—damage from the vaccine exceeds damage from the disease itself. In 1996, out of 3.9 million births in the US, 54 cases of hepatitis B were reported to the CDC in children under one. In that same age group, 1080 adverse reactions to the vaccine were reported, 47 of which were deaths.

In an email correspondence with Debbie and Tim from Medina, Ohio, I learned

about their family's tragedy. Their son Brandon became very ill with his 6-month shots, and then again with his 12-month shots, after which he remained ill for a month. When his parents questioned a possible connection to the immunizations, they were told it was coincidental.

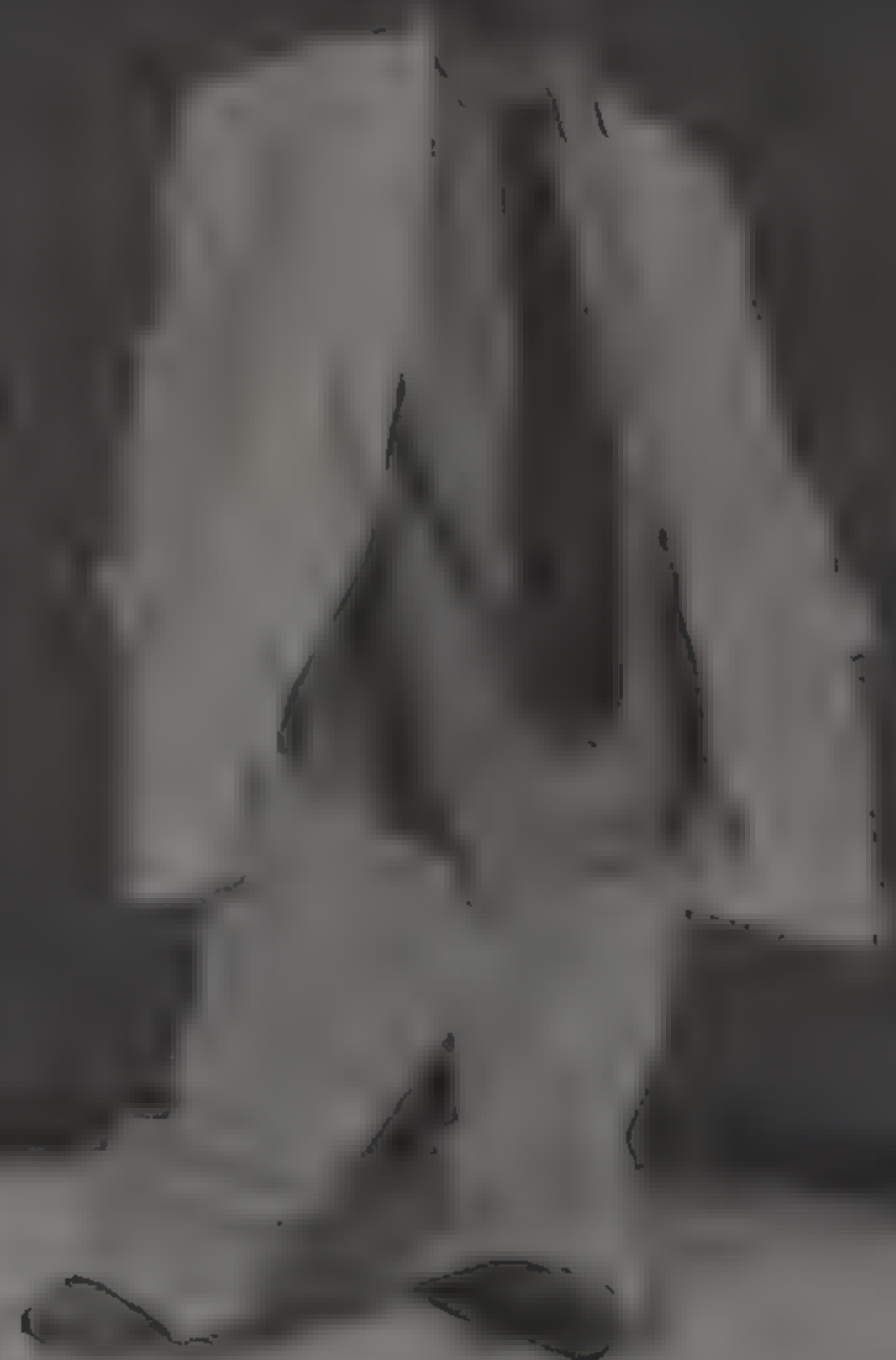
They went ahead with his next shots at 15 months, at which time he again became very ill, and only then was it recorded as a vaccine reaction. He was eventually diagnosed with PDD-NOS (also known as atypical autism). Their story is one of thousands, and in the hopes of winning some injury compensation through the vaccine court, Debbie and Tim began the search for legal representation, to no avail.

The scope of human tragedy resulting from industry obfuscation is overwhelming, a dark shadow on this month of hope and new beginnings. **V**



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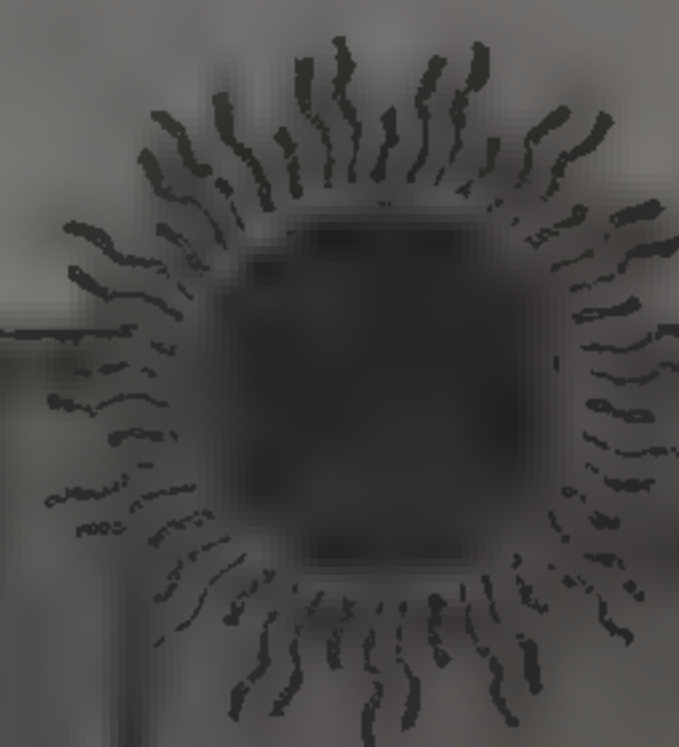
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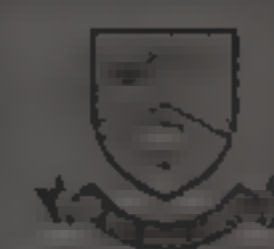
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Fun with population migrations!

Do you guys remember a couple weeks when I said that Chris Crawford's new *Balance of Power* game, which drops you into presidential shoes on September 12, 2001, made me feel a little sorry for George W. Bush? Well, seriously. For real. *BoP* is a fully badass challenge; I've thrown my head into it maybe two dozen times, and I've never got farther than convincing Pakistan (well, convincing China to convince Pakistan, in a delicate devil's bargain) to make a feeble little show of hunting down Bin Laden before the combination of domestic unpopularity and international censure had me run out of the Oval Office. Enough gig.

Still, for all its multilateral intensity, *Balance of Power: 21st Century* is about as straightforward as it gets: set a goal, take an action, observe results, repeat.

From this, I went straight into Stephen "Increate" Lavelle's *Opera Omnia* ... and got my head twisted right around. Not too terribly difficult once you figure it out, it's the figuring out itself that puts you through the changes. Go ahead and check it out, so we're on the same page: increate.com/2009/02/opera-omnia. It's free, and only about six meg.

What you have here is an interesting puzzle game, given heft—gravity, even—by its progressively more chilling metaphor. It's a game of history; specifically, a game of historical migration patterns. In the role of historian, your job—your sweet government job—is not executive, but analytical; rather than making things happen, your task is to work backward from what's already happened, creating a plausible model of why things are as they are. I don't want

to spoil anything for you (honestly, just hit that link) but from this simple idea of migration-modeling, *Opera Omnia* spins on down into that dark territory where history and politics intersect.

Presented in a very charming neo-Apple II style, *Opera Omnia*'s central puzzle mechanic is simple, but never easy. Working back from knowns, you're linking migration vectors—chaining combos, basically—along a timeline in order to create an historical machine that does what it's told: proving, for example, that a certain city's preeminence was the result of the citizens of another city fleeing a plague. Working these structures, crafting these historical mechanisms to function across time, is a captivating puzzle challenge; every minute of play, you can feel your brain working hard. In a world glutted with "puzzle" games that task you with nothing more strenuous than monkey-level colour matching, *Opera Omnia*

One minute you're doing some abstract mental calisthenics, the next you're basically complicit in genocide. It's a harrowing fucking experience.

stands out as authentic mental exercise.

I know, I know; "modeling historical population migrations" isn't your idea of a wild good time. You've just got to trust me on this one. Because *Opera Omnia*, framing itself as a dialogue between your historian character and his boss/mentor/handler, deploys its puzzle mechanic in the service of a compelling investigation of the nature of history itself. Somewhere, as you play, the line between theoretical speculation and hard political goals gets crossed. One minute you're doing some abstract mental calisthenics, the next you're basically complicit in genocide. It's a harrowing fucking experience.

Again, I'm not really selling it, am I? "A

harrowing fucking experience" isn't exactly the kind of box copy that promises fun times. And yet, *Opera Omnia* is fun. It's fun to wrap your head around the way the thing works; it's fun to progress through levels of mastery and make those millions of ancestors, abstracted into clinical boxes and lines, march to the tune your political masters are calling; it's fun to slowly, with mounting horror, have a whole world and reality revealed to you.

It's fun that a puzzle game can make you feel guilty and kind of terrified.

It's fun to realize that the message you're receiving could not really be delivered through any medium but games.

HOCKEY

Playoff time

With the Oilers out and done for the season it's time for the playoffs free of any emotional hometown connection. TB and Dave can sit on the couch, grab the remote and be fans. This week we'll break down the matchups. Next week we'll do a post-mortem on the 2008-09 NHL season.

TB looks eastward

Boston (1) vs. Montreal (8)

Alas, the Canadiens 100th season is not going to end with any kind of hardware being presented. Well, there will be—just not to them. Boston is strong, balanced and hungry. Montréal is full of prima donnas and eggshell egos. The Bruins are in control of their own destiny. If the Habs win more than one game, it'll be a miracle. Bruins in 5 (TB); Ditto (DY)

Washington (2) vs. New York (7) Alex Ovechkin's ready and hyped plus he's amped. And even though none of his heroes don't appear on no stamps, he'll be fighting the power until at least the second round. Not even having the Fonz (Tortorella) behind the bench can make this Rangers team learn how to score. Caps in 6 (TB); Caps in 5 (DY)

New Jersey (3) vs. Carolina (6) I'm torn here. Marty Brodeur was solid gold after returning from his surgery but the last few weeks have seen the Devils team struggle. The Hurricanes, meanwhile, have been one of the best teams in the league coming into the playoffs. If this was the whole story, it'd be case closed. But Brodeur is money in the playoffs and betting against him is a fool's game. Still ... Canes in 7 (TB); Devils in 6 (DY)

Pittsburgh (4) vs. Philadelphia (5) It's a familiar ol' timey Pennsylvania throwdown. The Pens have the best one-two punch in the league with Evgeni Malkin and Sidney Crosby. The Flyers have balanced scoring throughout the lineup. It'll come down to goaltending; M-A Fleury was great last year in the playoffs and Martin Biron has a history of being average. Pens' playoff

experience prevails. Pens in 6 (TB); Flyers in 6 (DY)

Dave goes west

San Jose (1) vs. Anaheim (8)

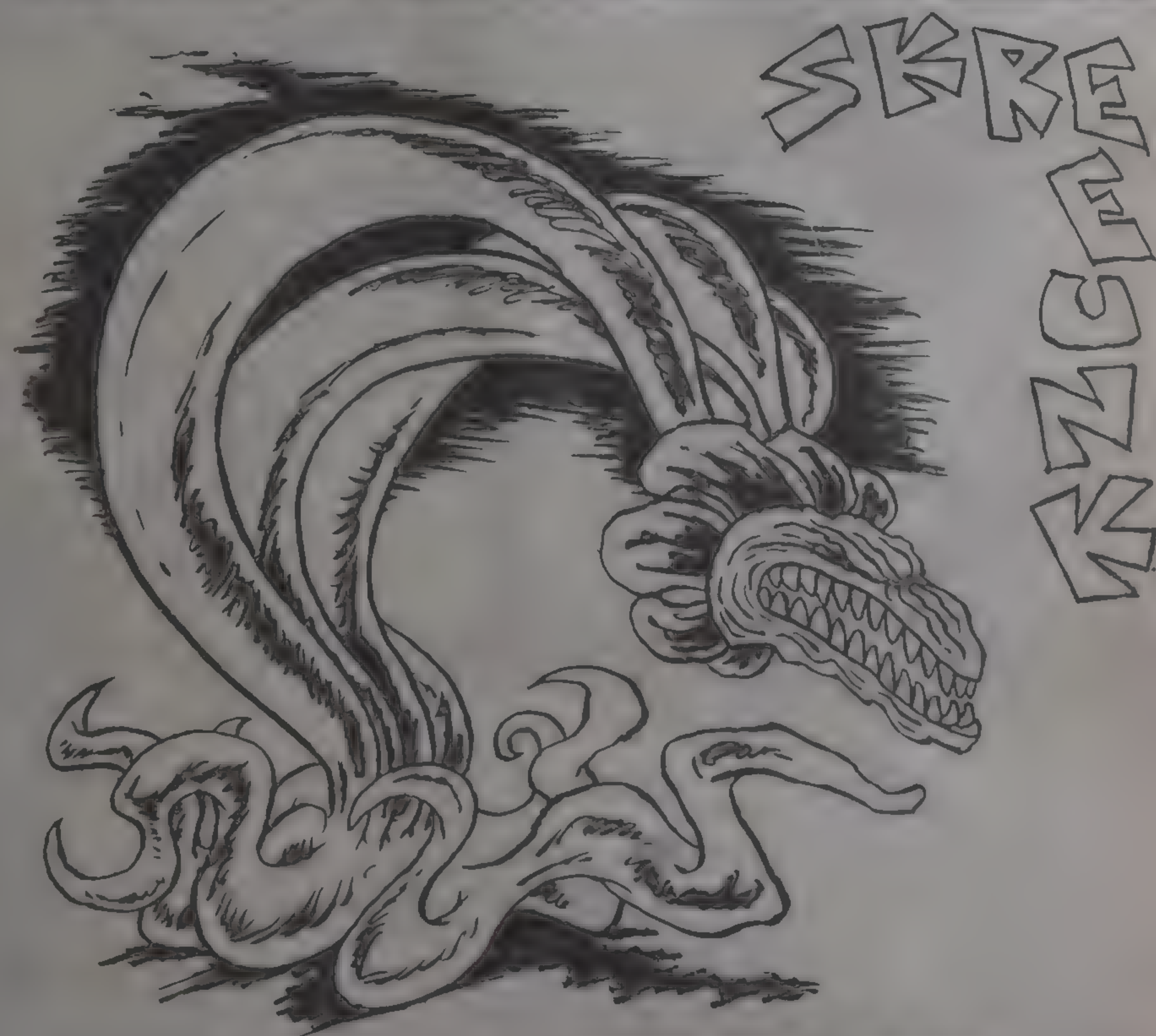
Should be a good California battle. San Jose have been playoff favourites for a few seasons and underperformed, and Anaheim has a Cup win in recent memory. But San Jose acquired a 43-year old secret weapon—Claude Percy Lemieux (really, that's his middle name) and his four Stanley Cup rings. Sharks in 5 (DY); Sharks in 6 (TB)

Detroit (2) vs. Columbus (7) Hockey logic suggests that Detroit should be first overall in the west and Columbus shouldn't be there. This matchup seems like more of a mismatch than the California first/eighth pairing. They've got a well-built team of quality role players. It's a recipe for upset. But it won't happen. Detroit in 6 (DY); Detroit in 5 (TB)

Vancouver (3) vs. St. Louis (6) Weird matchup. The Canucks have been quietly efficient this season and Roberto Luongo, aside from Brodeur or Mikkla Kiprusoff (circa 2004), is probably the best game-breaking goalie in this year's playoffs. Goalies matter. St. Louis enter the playoffs on a surprising tear with youth and energy. Gotta cheer for at least one Canadian team, though. Canucks in 7 (DY); St. Louis in 6 (TB)

Calgary (4) vs. Chicago (5) I don't want to sound petty (snicker) but nothing would make me happier than Calgary flying back from game four in Chicago in a really, really quiet plane. Losing four straight playoff games will do that. Jarome Iginla is good enough and proud enough to do all he can to prevent that. This pick comes from the heart. OK. Not the heart but whatever organ supplies the body with bile. I looked it up. Bile is produced in the liver and stored in the gall bladder. A little elementary science, right? Chicago in 4 (DY); Chicago in 5 (TB) ♡

BOB THE ANGRY FLOWER



OH MAN I AM TOTALLY GONNA KICK AT THE MONSTER FIGHT...

WAITASEC. WHERE ARE MY KEYS?

THEY WERE RIGHT FUCKING THERE!

SKREEUNK!

DR. JEN TURNS PAIN TO PLEASURE

How do you live when you're in constant pain?

What do you do when your doctors tell you there isn't much more they can do for you?

Many people living with HIV find themselves in these situations. Common side effects of HIV and anti-HIV medication are extreme fatigue, headaches, diarrhea, and nerve pain, especially in the hands and feet. The pain can be unrelenting.

Unfortunately, medications used to treat these side effects are only partially effective and may even be dangerous because of other conditions such as liver disease.

Some people turn to naturopathic medicine for relief. However, this can be expensive. For those living on disability or AISH, the cost may make these treatments impossible.

Solution? Dr. Jennifer Yee. A naturopathic doctor who has provided free acupuncture clinics in Toronto, Dr. Jennifer Yee approached HIV Edmonton in the summer of 2008 to see if we would be interested in her services. Needless to say we were not only interested but incredibly excited about this opportunity.

Dr. Jen currently volunteers two days a month at HIV Edmonton and can see up to five patients a day. She has been incredibly generous with her time and we are so grateful to give our clients the chance to try something new. Dr. Jen's services have improved the lives of a number of people, who come out of the office radiating relaxation and joy.

If you are HIV positive and would like to learn more about acupuncture at HIV Edmonton, please contact Jill at 780-488-5742.

HIV EDMONTON CAPTURED A RECENT STAFF PICTURE AT A TEAM BUILDING SESSION WITH XENNEX INC.

Front row, left to right:

Tsion Abate Demeke, Lynn Sutankayo, Sue Ann Paydli,
Dolan Badger

Second row, left to right:

Jill Delarue, Helen Larson, Jocelyn England-Dylan

Back row, clockwise:

Debra Jakubec, Ted Kerr, Randy Boissonnault (Xennex),
Misty Bjerky, Leanne Warrenchuk



VUEWEEKLY

YOU HAVE WHAT IT TAKES TO FEEL GOOD!

Do you have what it takes to have hot, great sex?
Sure you do.

Are you equipped to get what you want and not get STIs?
Sure you are.

You know to use a condom. You know sex can mean any number of things and foreplay includes conversation about your — and the other guy's — sexual past and current health.

But sometimes when you or I are too horny, bored, drunk or lonely, what we know flies out the window.

It is in these moments that we need a game plan to help us reduce our risk and still have a good time.

The WHAT IT TAKES campaign, made for men who are gay, bisexual, 2-spirit or men who have sex with men, equips us with tips to stay safe and in action. It also helps you find out more about yourself so you can create a game plan that will work for you when you need it most.

HIV Edmonton, part of the national team that created the campaign, will be offering the Phoenix program for men who would like to explore eroticism and risk reduction and increase sexual decision-making skills. If you are interested in taking part in one of our workshops, email Ted at tkerr70@hotmail.com.

To check out more of the campaign, including an awesome short film, a quiz and loads of info visit: www.what-it-takes.org

Ted Kerr

Do you have what it takes? National campaign rep, HIV Edmonton

UP AND COMING

MAY 11-15 Peer Training

MAY 21-22

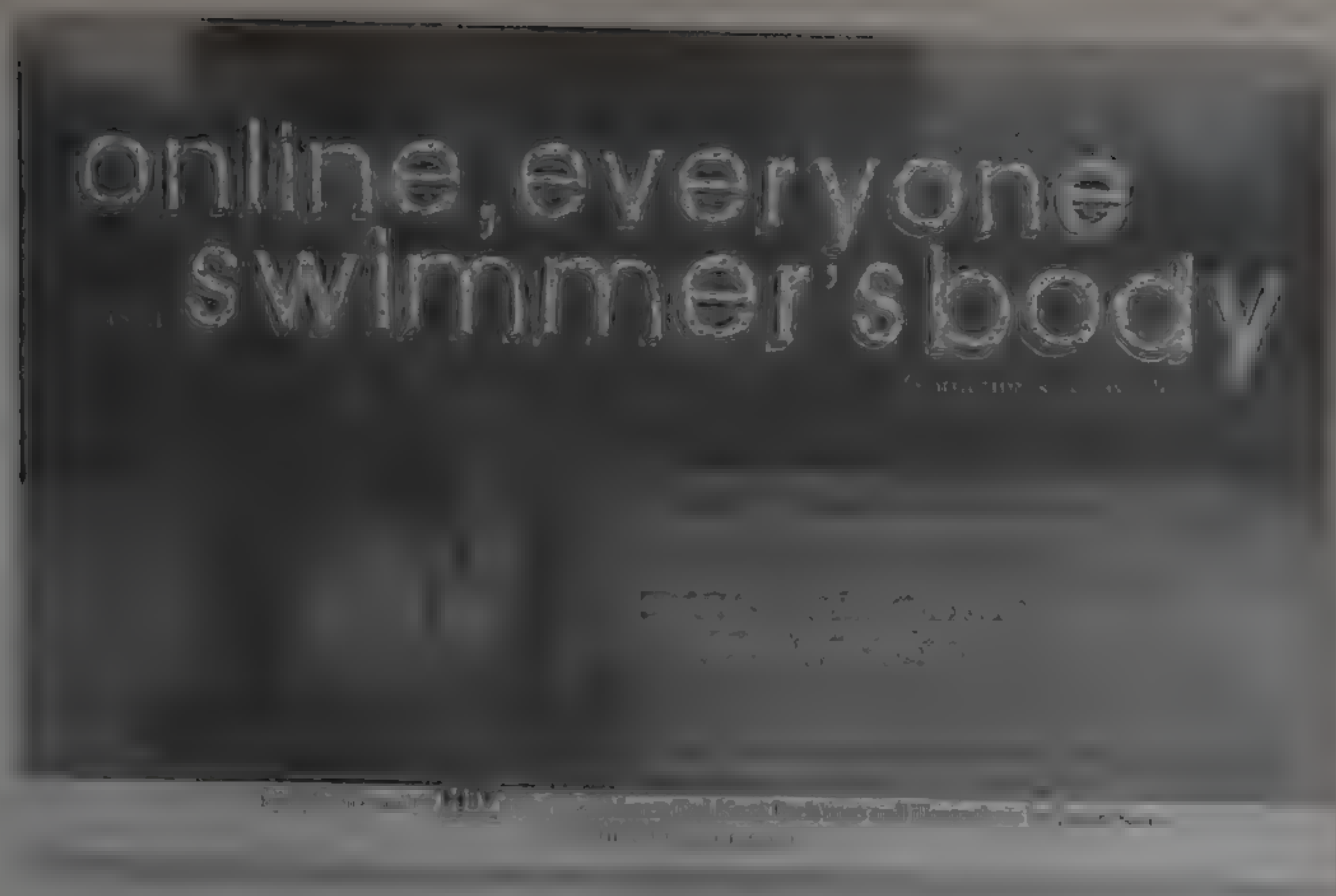
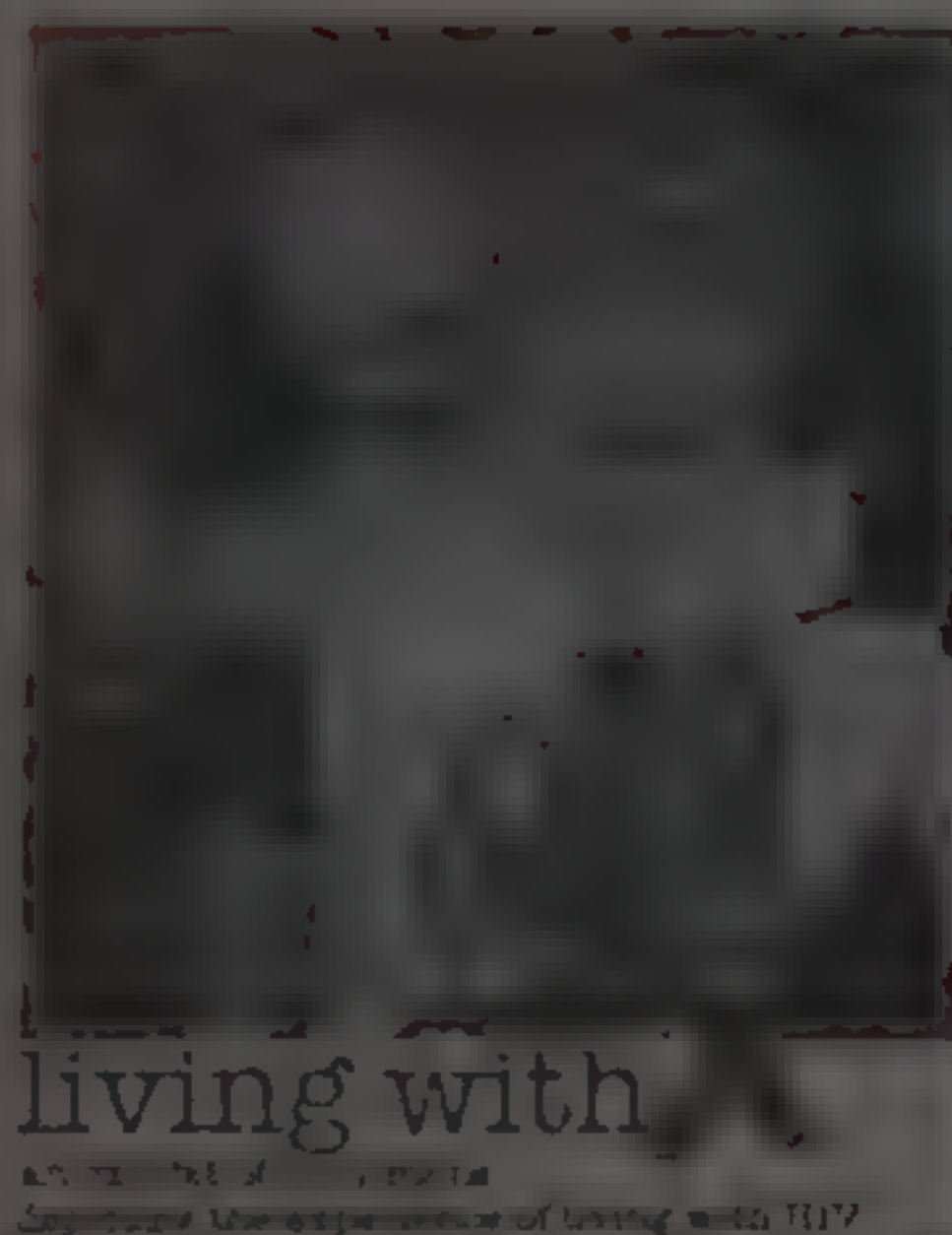
MAY 23-24 Phoenix Workshop

JUNE 16 Pride Parade

JULY 9-10 Dynamics of HIV Workshop

THANK YOU!

To all who attended and supported the Bodymapping exhibit at the Carrot Cafe. Attendees at the Feb 5 Reception helped off the night with The Carrot's delicious bites and treats from the local meat butchers, followed by warm messages from HIV Edmonton staff, a drum circle and improv theatre. The Bodymapping artists were on site all night orienting family, friends and guests to the murals and stories depicted in the art. Special thanks to our Bodymapping sponsors:



ART AND AIDS

Since the beginning, art has played a vital role within the AIDS movement. Today art continues to help us explore facts and feelings around HIV/AIDS and express the social, sexual, political and spiritual realities that come along with being sick or healthy, infected or affected.

As HIV Edmonton's first artist in residence I have been working with the organization during the past year to answer the question: How can art be part of an AIDS-aware community in Edmonton?

In part, my response has been through action. I have had the opportunity to participate in the AIDS Walk for Life, and AIDS Awareness Week, help co-facilitate and roll out the body mapping exhibit, host film screening/discussion nights, work with community organizations like Metro Cinema to include AIDS-related programming, and work with other artists to create postcards that look at issues around being gay in Edmonton.

Through the experience I have come to see that art should serve the community as a means to create conversation, relay information and act as a catalyst for new ways of thinking about sex, sexuality, drugs, health and death. Within the growing AIDS-aware community, art is a vital tool we can employ to help stop new infections of HIV and eliminate the suffering caused by the virus and the social issues that come with the HIV+ diagnosis.

If you have questions, comments or suggestions please email me at tkerr70@hotmail.com

PEER P. PROGRAM MAKE A DIFFERENCE!

MAY 11-15

HIV Edmonton offers its semi-annual peer training event. This is a chance for those living with HIV to learn how to help others. Peer volunteers drive this program — they help run the drop-in, visit clients in the hospital, and help out at events. It's a great chance to connect with others and make a difference.

One of our peer volunteers says, "The peer program is a beneficial, positive resource, but we need more volunteers for it to be truly effective. It has given me insight into other people's views of the disease and how they cope with the day-to-day struggles. It's been a steep learning curve but I appreciate being able to be a part of it."

MAY 21-22

HIV Edmonton is offering training for peer volunteers wanting to participate in the Positive Speakers program. Positive Speakers share their stories of living with HIV to educate schools, organizations, and the general public. This training will be led by experienced speaker, educator, and advocate, Steven Alexander of the Canadian AIDS Society.

For more information contact Jill at 780-488-5742 or jill.d@hivedmonton.com

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DISH

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REVUE // SABOR DIVINO

Bringing the heat

Plenty of upsides to lunch at the Boardwalk's Sabor Divino

GORDON MORASH

PHOTO: GORDON MORASH FOR VUE WEEKLY

My Portuguese is nonexistent, and so it is no surprise that a couple of months ago, when I first walked by Sabor Divino, a newly opened Portuguese-influenced resto on the Boardwalk by Haweli, The Creperie and the Old Spaghetti Factory, I thought I was looking in at a furniture store. Sumptuous chairs surrounded well-decorated tables with settings. But no customers. How was I to know that food was the "store's" *raison d'être*? As I now know, *sabor divino* is Portuguese for "divine taste." And this time, when I walked by, those same "show windows" facing 103 Street, were wide open as the entrance to the restaurant's café lounge. The day was still too chilly to offer a patio feel to dining. But what was even more puzzling is that this beautifully appointed resto had drawn all of four tables for lunch. And that's counting me.

This is a perfect room for lunch, or any meal, really. Two dining levels, redolent of wood, brick and leather. A baby grand in the middle of the room. Nice, bar. Class all the way.

At lunch, there are plenty of options that compare favourably with the dinner menu. Unfortunately, I had my heart set on a selection from the 11 tapas from the café lounge only to be told on entry that the "little plates" are not offered at lunch. That said, I was able to convince my server to have the kitchen prepare a two-piece tapas order of the broiled eggplant package (\$6 as tapas and \$16 for a full entrée).



DIVINE TASTE >> Empty chairs at empty tables, hopefully not for long. // Bryan Brites

This is eggplant as something of a revelation: thin slices of aubergine that wrap goat cheese, a slice of fresh tomato and a basil leaf. Grill the whole package so that the cheese melts slightly, sprinkle on some browned pine nuts as garnish, and let the wrap sit in a very slight shimmer of balsamic vinaigrette. You have a dish with snap, crackle and pop with the elements of soft, fruity, acidic and crunch.

My salad choice was the octopus and mussel salad (\$15), a rustic combination of diced red and green pepper, red onion on a bed of red leaf lettuce and arugula. The marinated octopus—legs and slices of the beast—was extremely tender, and the mussels were refreshing. And just to drive home the point, four mussels in their shells bordered the salad. The whole plate was anointed with a red wine vinaigrette, though if you wanted more acidity, fresh parsley-dusted lemon quarters decoratively balanced the shells on the side.

With the bread, and its accompanying oil, balsamic vinegar and whipped butter, this could have been a meal in itself. However, when piri piri is mentioned on a menu, who can say no? The name refers to the chili used in a hot sauce or marinade, in this case paired with garlic for Portuguese barbecued chicken (\$18). The dish has a bit of a slow burn to the skin-on pieces of breast and thigh meat. Perfectly cooked and moist throughout, the chicken utterly embraces the tenor of the spice and the bass of the garlic.

But a bit more about heat. In a former life, I spent a decade of once-weekly visits

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DIVINE TASTE >> Can I get a table for two by the down in the corner? // Bryan Griffin

covering the food scene for Edmonton AM on CBC Radio. I was encouraged to bring in samples so that the host could have something to talk about as we chewed over the food development of the week. One week, I decided to do chili-chocolate chip cookies. Breathless was host John Grant after his first bite ... and the chilies kicked in. The eyes widened. There was a distinct intake of breath. And then the panic set in. A state of alarm engulfed his face as he looked through the studio glass at his producer Maureen Palmer. Water quickly arrived as I time-stepped my way through a soliloquy on the positive effect chilies can have on chocolate. I don't think I was ever forgiven.

The dessert in question on Sabor Divino's menu is a chocolate mousse with a bump of cayenne spice (\$7 or a "temptation" size for \$3). It seems an innocent trifle, really, hardly able to hurt anyone: a martini glass of well-made chocolate mousse dressed with a piping of whipped cream, a filigree of bittersweet choco-

late, a trophy piece of chocolate lanced into the mousse, and a dressy shard of caramelized sugar dotted with tiny bits of chili. Turns out that this is a slow-acting dessert. The first mouthful is fine, but then you find yourself saying, "Wait for it, wait for it," and then the sting matches the sweetness. Cayenne broadens the flavour of the chocolate and leaves you with the impression of a much lighter dessert.

This late in the meal, I still marvel that only four tables are in play. This enables the lunch-hour chef to learn first-hand of the quality of his labours. Indeed, my server tells me that changes are expected to encourage the lunch trade. "We're looking at dropping the prices on some dishes, and adding more sandwiches," she says. What might work, I suggest, is an offering of the tapas dishes currently on the café lounge menu. Time consuming to put together, yes, but an opportunity for diners to sample widely the expanse of dishes that the very skilled chef Adelino Olivieri can put together. Lunch

crowds, after all, can be your future evening diners.

As it stands, Sabor Divino closes at 2:30 pm—"or else we're being paid just to stand around," says my server—and the kitchen preps for what one assumes (hopes) is a bigger dinner crowd.

The dinner menu greatly expands upon the dishes offered at lunch, which is how it should be. Tempt people with tastes, just to give them a sense of what you're about. At night, hit them over the head with the likes of pork tenderloin and clams, bacalhau-broiled salt cod—roasted or baked, with or without cream—and enough tapas to keep you more than happy and sated. **V**

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WINE

Old school versus new school

2003
Chateau La Grave a Pomerol
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Old world wines are so different than new world! This is such a general statement but I find that most often it is true. Old world wines—in particular French ones—focus so much on terroir. They offer earthy, mineral flavours with body that seems to last for hours. This Bordeaux is a perfect example.

The juice shows as a rich, clean vibrant red. It emits a fabulous nose laden with berry aromas and a touch of dirt. The tannins of this wine are smooth and consistent and offer the body of this wine an incredible backbone. They never overpower the flavours of the wine, which is thankful as many of the flavours are so subtle. As the wine oozes over the palate I found light but pleasant hints of fruit, particularly at the back of the palate. It offers mineral undertones throughout.

I decanted the wine for about an hour before trying it and it still took time to open up. This wine is becoming more and more drinkable but the big question is for how long. For those looking to delve into really good Bordeaux, this is a good



2004

Laurel Glen Vineyards 'Reds. A wine for the People,'
\$19

Next I tried a new world wine with an interesting blend. This strangely named wine is a blend of Zinfandel, Carignane and Petite Sirah. I looked forward to seeing how they blended the varied personalities of these grapes together.

This wine shows a deep, inky, raspberry red and emits a slightly obtrusive nose. I found its odours were overpowered by alcohol.

I found the wine to be mellow, even with subtle flavours. It had almost no tannins to speak of. The wine flowed very well

throughout the palate and had very good legs at the back of the taste.

Now that I've mentioned the good, I have to balance that. It was a pleasant glass of wine but far from stellar. The fruit of Zinfandel never made its presence known and the subtleness of the

Petite Sirah was barely noticeable. This is an incredibly safe wine that seems to venture nothing.

Was it good? Yes. Was it great? No. This is a wine with no personality. No terroir to speak of, no individuality. Perhaps the next vintage has more to offer. **V**

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He fought the law

Poul Mark left the workaday world of law to be a jet set coffee mogul

JAN POSTYN
PHOTOGRAPH BY LY COME

President and owner of Transcend Coffee, Poul Mark has all the conventional little bits of information on his not-so-conventional business card: name, phone number, cell number and email address. But what really catches the eye is the "When in Panama" number. He laughs when he tries to explain that it's really not as funny as it sounds. "My regular cell doesn't work when I'm over there."

Transcend, an "artisan specialty coffee roaster and retailer/wholesaler," is all about "raising coffee to a new level." Their focus is on quality. That means travelling the world to find the best beans possible and roasting those beans daily. And Mark is the driving force behind that whole vision. Thus the Panamanian phone number.

But there was no such phone number when Transcend first opened three years ago. Mark's first foray into the business world was as a lawyer—~~but a lawyer who liked coffee~~. It didn't take him very long to discover he wasn't overly enchanted with the paper-heavy industry; running a café/wine bar/roastery sounded much

more enticing. "I thought I knew a lot about coffee before I started. I drank Starbucks, and I thought that was the cat's meow."

The original lease negotiations didn't come together as planned, and Mark dropped the café/wine bar thought. Instead he found a big empty bay in the midst of the industrial wasteland surrounding 99 Street and forged ahead with the wholesale coffee roastery idea. But in the midst of renovating, he had a thought: "Let's build an espresso bar to showcase what we do."

It was a good idea. Mark says they barely do any wholesale at all. But it explains how Transcend ended up in their odd location, in the middle of nowhere, with practically no parking.

"At first we thought we'd cater to people who worked around here. That didn't happen. Our customers, people who want quality coffee, come from all over the city—St. Albert and Sherwood Park even."

But, as Mark quickly found out, the definition of quality can change. "We do quality to the best of our ability. What I thought was good three years ago, I wouldn't consider good today."

CONTINUED ON PAGE 23 >>



DIGGING FOR GOLD >> Poul Mark examines the merchandise. // Jan Postyn



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Gino's Italian Kitchen doesn't provide an experience, just OK chow

IAN HOSTYN

IAN@VUEWEEKLY.COM

There's something called going out for dinner, and then there's something called going out to eat. Both involve the consumption of food and, quite possibly, a swig or two of some form of liquid. But going out for dinner is an experience; it's about the food and the atmosphere and the company and the service—it's about everything. Going out to eat is pretty much just that—chowing down. Arrive-sit-order-eat-leave. No extras, thank you very much.

I like to go out for dinner, but I'm not a big fan of going out to eat.

The night came when my family and I needed something to eat, we didn't feel like cooking—actually, I didn't feel like cooking—and going out for dinner seemed like the logical choice. Gino's Italian Kitchen became our destination. Its simple sign had been taunting me lately, a direct result of my frequent jaunts down the desolate stretch of Calgary Trail South that Gino's calls home.

We drove to Gino's in all the glorious slush and mud that is such a lovely precursor to spring in cheery old Edmonton. We fruitlessly drove around Gino's minute strip-mall parking lot—in the slush and mud. We finally parked on a side street—in more slush and more mud.

Once we made it back to the parking lot that had no parking, we noticed that it actually smelled quite lovely. Garlicky lovely. A let's-ignore-the-rather-plain-exterior-and-get-inside-now lovely. We pulled open the doors and were greeted rather enthusiastically; an energetic soul hollered a greeting to us from across the room and told us to "sit anywhere."

"Anywhere" was quite the choice; only a few tables in the big, brown, square restaurant had been laid claim to. We



SLICE OF LIFE >> Gino's Italian Kitchen has plenty of pizza, little pizzazz. // Ian Hostyn

opted for a table in the corner, one with a lovely view of the parking lot, a 7-11 and a Domo gas station. Not exactly inspiring.

The inside wasn't exactly inspired either. Yes, there were real tablecloths and napkins, and the chairs were a notch above the dime-a-dozen variety. But the tables seemed kind of crammed in, there was noisy music in the background and the carpet was scattered with enough crumbs to feed a large flock of birds. And the lovely morning in April was nowhere to be found.

We were in the midst of doing the old who-should-sit-where debate when a basket of French bread found its way between us and landed on the table.

And then our waitress asked us what we wanted to drink. Before we had sat down, taken our coats off or opened a menu.

We sat, exchanged a few OK-this-is-making-me-uncomfortable looks, and decided to persevere. It must have been a false start. People were beginning to pile into the restaurant, huge plates of food had begun to make their way out of the open kitchen and Gino's reputedly makes their own pasta—all good signs.

As soon as we opened our menus, our waitress graced us with her presence yet again. So we ordered drinks—a water, an apple juice (\$2.50), and a Coors Light (\$4.75). And no, we weren't quite

ready to order.

Now in the mood to get the whole ordering process over and done with, we quickly poured over the menu. It was pretty basic Italian comfort food of appetizers, pasta, pizza and a few meatier entrées.

Our waitress popped by a few more times during our mad flip through the menu. Now I was definitely feeling a bit too well attended to. Time to order. We decided on two bowls of minestrone soup (small \$3.75, large \$5.50), a 9-inch pizza with mushrooms and green peppers (\$13.50), the penne calabrese (\$12.95), and a half-order of gnocchi (\$9.95).

We barely had time to marvel at how

busy the restaurant had become before our soup arrived. Our waitress sloshed them down and was back in a flash with a pepper grinder and a big bowl of parmesan cheese. After nodding yes to both, my soup was treated to a quick smattering of pepper and a huge blast of parmesan. No gradual sprinkling here, just a massive spoonful quickly and efficiently dumped on top. I like parmesan, just not as one of the main ingredients.

Back to the soup. Although the broth was on the meek side, the overall flavour wasn't a problem. And there was no lack of orzo, veggies and beans. But it was lukewarm and dreadfully mushy. As one of my co-diners aptly put it, "The cauliflower and potatoes dissolve in my mouth."

Once the bowls were whisked away, our entrées joined us, with the pepper and parmesan following quickly behind.

There was nothing meek about the penne. Big chunks of lean and spicy Italian sausage dominated the dish, but the thick, robust tomato sauce and the al dente noodles demanded their share of attention. So did the hefty serving size.

The gnocchi, while plump and tender, were a bit on the gummy side. But at least a liberal amount of that hearty and heady tomato sauce joined them. The pizza though, was kind of a disaster. The crust was so soggy I couldn't even manage to lift a piece up. It didn't help that it was also doughy, pasty and underdone. There was no scrimping on the toppings, but overall it was just a weighty mess.

Gino's is one of those going out to eat places. My only advice—if you go, order pasta. ▽

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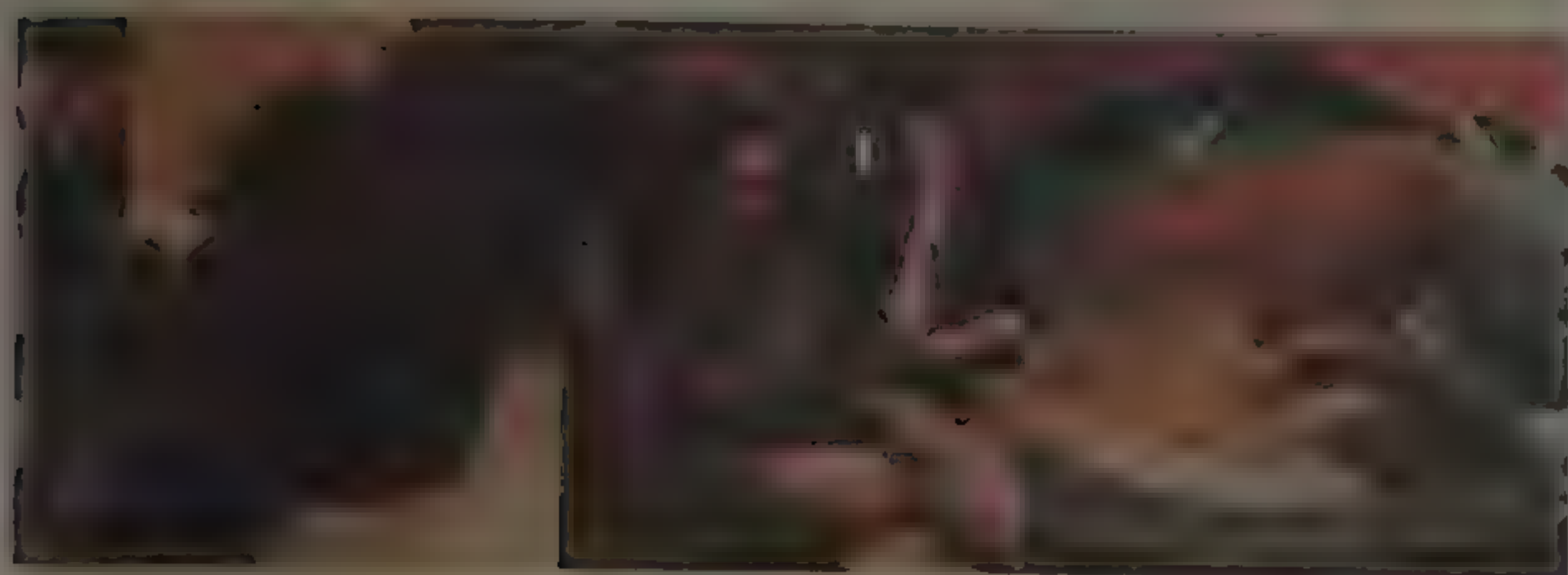
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Bonnie Stern Friday Night Dinners



WHAT DAY IS IT? >> Oh! This'll be perfect for Friday. // Supplied

POSITIVE

Bonnie Stern isn't one of the "rock stars" in today's cooking world. The Jamie Olivers, Anna Olsens, David Roccos and Nigella Lawsons fill those shoes rather nicely. Part of that can be attributed to their highly-touted charisma and sex appeal, but don't underestimate the hugely influential powers of mighty marketing gurus at work. As with anything, though, popularity and talent are not necessarily related.

That's not to say Stern isn't popular—she is. And she's no stranger to the seduction of impressive marketing machines either. After all, she's run the Bonnie Stern School of Cooking for over 30 years, she's the author of 12 bestselling cookbooks, she's hosted a couple of TV cooking shows, she's written newspaper and magazine columns and, yes, she has her own website. But she was braising beef and roasting asparagus long before the hype of "Food TV" made the whole cooking thing sexy, or at least acceptable.

She's definitely stood the test of time. Today, Stern's presence is a steady but somewhat subdued force in the whole food business. Not flashy, not fancy, just *comfortably there*. She's more like a trusted ingredient you always have on hand than the hot new flavour of the month.

The same can be said for her new cookbook, *Friday Night Dinners*. It's quiet and

comforting. It's all about earthy colours, muted tones and approachable recipes. And Stern's friendly demeanour is stamped on every page.

Inside both the front and back cover is a collection of photos—real photos taken over the years of Stern and her family and friends. These slice-of-life moments give you a personal glimpse of some of Stern's own Friday night dinners. In a way they serve as a little welcoming committee.

The rest of the book has a similarly genuine feel to it. Pictures, both large and small, dot the pages. And their earthy tones add a touch of warmth while still managing to make the food look enticingly delectable.

Don't let the approachable tone dupe you into thinking that this cookbook, or any of the recipes tucked inside, are boring. Some are simple. Some you've probably seen before, in one form or another. But it's not your run-of-the-mill, hodgepodge collection of everything and anything, although it does seem to have a little bit of everything.

Friday Night Dinners is about just that—Friday night dinners. Stern begins by talking a bit about the tradition of these dinners and her history with them. If you are Jewish, the Friday night dinner is a celebration that marks the end of the work week. It's about family and friends getting together, visiting and sharing good food. This cookbook is really a

CONTINUED ON PAGE 23 >>

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Entries must be received no later than 5 pm, May 5 2009

*No duplicate entries, 1 entry per person. Any entries with identical writing to another will be discarded. Standard contest entries also apply.

*This year, 11th Annual Golden Fork Awards, awards in each category. One for independent and one for chain.

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FRIDAY NIGHT DINNERS

<< CONTINUED FROM PAGE 21

compilation of some of the dinners she's served over the years.

Rather than just a collection of recipes, Stern has broken the book down into theme nights. Each night is accompanied by a personal story, maybe a suggestion or two and then the accompanying menu and recipes. It's almost like reading a story; you could immerse yourself in it even if you had no intention of actually cooking anything.

The theme nights and menus range from simple to eclectic, and many have been influenced by her travels to various countries. Her Comfort Dinner menu, with its short ribs with red wine and port, smashed red potatoes and lemon meringue pie, is just that—classic comfort food. But delve further into the book and you'll unearth her take on a South African Dinner, curried butternut and pea soup, roasted vegetable and chickpea salad and couscous with nuts and seeds.

Then there's the Standing-Up Dinner, Diner Dinner, Fast Food Italian, Dinner with the Kids and 100-Mile Diet Dinner.

Most of the recipes are pretty laid-back, just like a Friday night dinner should be. Nothing is overly complicated or difficult. But they are still intriguing and absolutely delicious—just what you want to serve to family and friends after a long week.

Just like Bonnie Stern, this cookbook should weather the test of time rather well. **V**

FRIDAY NIGHT DINNERS

BY BONNIE STERN

100 PAGES, \$19.95, RANDOM HOUSE CANADA

DISH WEEKLY



HOT BULL INJECTION >>> the good, the bad and the ugly

GET FAT

Disregard all the slush and sleet that have so far refused to leave you alone this spring, I've got good news. Though I can't promise that this terrible, terrible weather will let up anytime soon, I can tell you this—if you're lucky, you may spot an elusive Fat Franks hot dog cart on city streets. All hot dogs are good—but Fat Franks are better. Rumours of their triumphant return have been whispered for a little over a week now, and confirmation cannot be far behind. The best way to find out is to get out of your stuffy office and find one yourself. And take the rest of the afternoon off—you deserve it.

A CAPITAL IDEA!

Capitals Restaurant at the Sutton Place Hotel is featuring wine from the Errazuriz Winery this month. Executive Chef Joe Srahulek and his able team have been hard at work crafting a menu that will perfectly match the personalities of these fine Chilean wines. For more information, or to join the Capitals Wine Club visit suttonplace.com or call 780.428.7111. **V**

Dish Weekly spills the beans on culinary events in Edmonton. Have an event that our city's gourmands should know about? Tell us about it by emailing dish@vuwweekly.com

HE FOUGHT THE LAW

<< CONTINUED FROM PAGE 19

Transcend roasts all their own beans, and it's always a light roast. According to Mark, light roasts "celebrate each bean's uniqueness and allow the coffee to speak." Dark roasts mask flawed coffee. That's why a lot of places serve dark roasts, because they serve flawed coffee. With light roasts, there's no hiding.

Since certifications such as fair trade and organic have nothing to do with quality, Mark doesn't worry about them. He says he'd rather focus on direct-trade coffee. "You develop relationships with the growers; you get to see how they operate and how they treat their employees, and it allows you to bypass the infrastructure so that the grower gets more money."

"With every trip I understand more and more about coffee. Going to where the beans are actually grown is completely different from book knowledge."

Part of Mark's mission is to educate people about what makes good coffee. And the whole technique behind concocting a perfect cup of coffee is amazingly complex. But it starts off with the quality of the bean, and then making sure those beans are freshly roasted.

"Coffee beans should be sold in the produce section, sitting in the bins right next to the lettuce. If you buy coffee on a grocery shelf, it's usually six to 15 months old." Beans should be roasted no more than three or four days before you actually use them; old beans

will only lead to coffee that is stale and dead. "Essentially, you're just turning your water brown."

It comes down to aroma more than taste since we "taste" through our sense of smell. The roasting process releases an immense array of complex aromas; Mark figures it's well over 1000. But those aromas are highly volatile and quickly dissipate—thanks to air, coffee's number one enemy, so Mark has trained his customers to buy their beans every few days.

"We do coffee so radically differently we've had to create a market. When I first opened, my 75 friends would show up once or twice a week and take pity on me." And the big empty bay remained largely empty—there was even enough room to store a friend's boat in the back. The boat is long gone, and Mark says they're now completely out of space. So much so they're hunting for space to open another location. Downtown-ish.

Transcend is serious about their coffee. But they do offer a small assortment of goodies that go well with it, too. And a few sandwiches—five a day to be exact. "That's how many sandwiches we can get out of one loaf of Tree Stone bread," Mark shrugs. They may travel the world to find the best coffee, but when it comes to the extras, they stay close to home. "We try to be 100 per cent local in terms of what we sell."

Now that Mark has put a team in place that is as passionate as he is about coffee, he no longer does anything and everything at Transcend; his focus is on educating and building international relationships. And he doesn't know the name of practically everyone who walks through the door anymore. "If

I'm walking the bay, customers think I'm the new guy. They don't know who I am."

He's happy though; much happier than he would've been as a lawyer. "I'd be overweight, bald and grumpy." And he wouldn't have those impressive business cards. **V**

PAUL MARK

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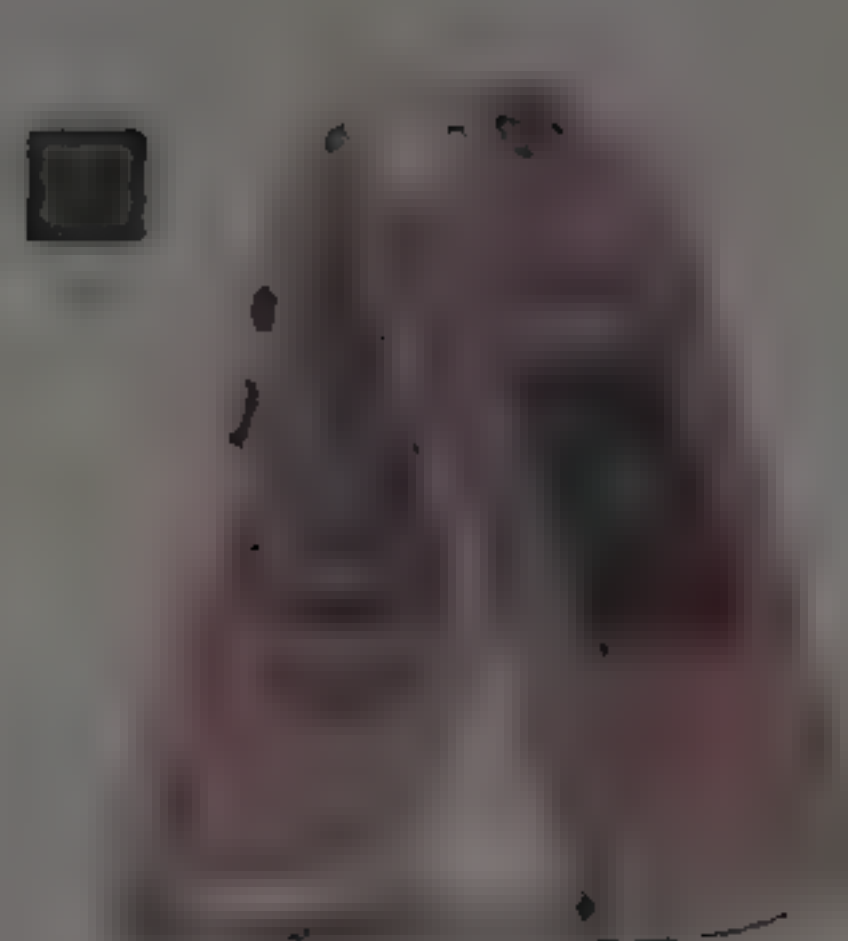
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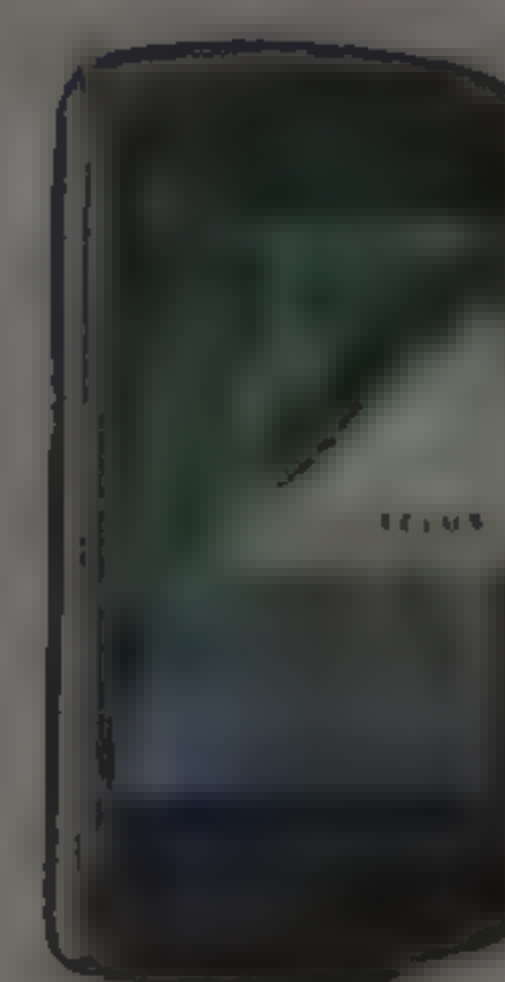
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VISUAL ARTS // KOSHASHIN

Postcards from the East

Koshashin shows a transforming Japan through selective lenses

MARY CHRISTA O'KEEFE
// MARYCHRISTA@VUEWEEKLY.COM

Images are crucial to the bonds forged in the 21st century North American experience, to our daily management of fluid identities largely defined by multiple spheres of relationships and checklists of aesthetics and consumption that cobble together a shorthand of values and status for many of us. Our mixtape culture—enabled by technology and amplified by media—makes use of our fantastic propensity for psychological shapeshifting, but threatens a feeling of being part of a harried permanent diaspora, driven from a sense of the real and concrete—constantly in a process of defining, never actually defined.

An image—particularly a photographic one, with its claim to representing the real—is an invitation to extrapolation, and in a time and place where all images are interpreted relationally and personally (a thread of modern life that's been lately picked on as an aberrant "narcissism," although self-absorption makes sense as a necessary tool in this context), it's a notion of connection that we're largely compelled to explore. What can an image tell us of another time, another place, another culture, another person? How alien, or how familiar, can other landscapes and people be?

The AGA show, *Koshashin: The Hall Collection of 19th Century Photographs of Japan*, originates in connection: the 230 images celebrated in the galleries come from a set of about 800 amassed by Edmontonian Arlene Hall over a few decades after she received an album of them as a wedding gift. From this historical bounty, AGA's Catherine Crowston curated a show that opens up the images for modern examination while cradling them in didactics and arrangements that convey context. *Koshashin* goes about its mission seriously, set against sober museum tones of steely blue, burgun-



LOST IN TRANSLATION >> Koshashin reveals as much about its photographers and viewers as its subjects. // "Smiling Geisha," courtesy AGA

dy and tobacco, picking up the sepias and hand-painted tones—delicate blushes, eggshell blues and greens and vivid blood reds—in many of photos, and outlining a story of an semi-illusory 19th century Japan that ran alongside that nation's evolution

from a military-dominated feudal system to one that was drawn into the industrial influence of the West. The show also explored the history of photography and tourism as we've come to recognize it.

The initial gallery is heavy on di-

didactics, establishing the nature of the collection, limning the real and fantasized connections between East and West and locating both historically and culturally, and following photographic forays by pioneering figures. The first couple of commercial studio founders were western—a British wanderer whose composi-

The show culminates in the most nakedly scenic shots, vistas of landmarks like Mt. Fuji.

Yet the most affecting aspect of the show is its human subjects, especially those looking into the camera. Even the largest of the photographs are sized for intimacy, with the visible labour in the hand-tinting adding

“ Yet the most affecting aspect of the show is its human subjects, especially those looking into the camera. ”

tions recall pastoral English romanticism, and an Austrian Baron whose anthropological-type photos, posed in a studio with props or in the field, were laden with European expectations—while the next wave were Japanese who brought their own cultural perspectives and aesthetics into their work even as they catered to western tastes, drawing on an extensive history of Japanese woodblock printmaking, some of which had already been developed for "tourist" markets at home and abroad. Informed by the meticulous workmanship of printmaking, they used some of its techniques (and craftspeople) in hand-tinting photographs.

In the next room, the focus turns to the medium and technical aspects of production—a period camera dominates a corner, sharply revealing how different an experience a subject would have had back then, even beyond the shock of new technology. From here, photos are arranged by genre and theme more and more as the show progresses: "typical" Japanese occupations, like peddlers and farmers bearing incredible burdens and tea-pickers in the fields, geisha and prostitutes (interchangeable to western eyes, highly delineated to the Japanese), symmetrical lantern-decked streets and precisely ornamented gardens, kimono-robed children and ladies, sage-bearded elderly men and samurai and sumo.

a layer of contact that awes, and both features compel you to step forward and focus on the miniature fantasy laid out for you, presented as real. It's impossible to muster the reserve you can have in the presence of other mediums, and the sense of photography as "new" also adds to a haunting feeling that these people could still be there, alive, real, in that imaginary Japan created for 19th century affluent westerners. Seeing through all those eyes and lenses, the emotions evoked are invariably complex and resonant.

As always, the souvenir is less about the place or time than what we want to remember, which points to who we think we are, or are capable of being. And what part of that feeling isn't who we are, in this time, in this place, in this culture? V

A catalogue of the exhibition, published by the AGA, with an introduction by internationally recognized expert in Japanese photography Terry Bennett, will accompany the exhibition. A lecture by Mr. Bennett will take place on Tuesday, April 23, at 7pm.

UNTIL SUN, JUN 7
KOSHASHIN
THE HALL COLLECTION OF 19TH CENTURY
PHOTOGRAPHS OF JAPAN
CURATED BY CATHERINE CROWSTON
WITH TERRY BENNETT (AS A GUEST)



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REVUE // EXIT, PURSUED BY BARD

Infinite jest

Belke keeps his take on the Bard light and funny, with mixed results

PAUL BLINOV

// BLINOV@VUEWEEKLY.COM

"Shakespeare just wants to have fun," proclaims one of four posters that tile the Varscona theatre's wall for David Belke's Shakespeare-infused sketch show, *Exit, Pursued by Bard*. The others offer varying insights (Shakespeare cannot be ignored, Shakespeare wants to be your friend), but that one seems truest here: Exit's collection of takes on the bard and his works mostly aim for witty chuckles, though it's a bit of a hit and miss affair.

If nothing else, Belke has created a diverse, if monologue-heavy, collection of sketches, poems and shorts for his cast of four to tackle. There's probably a rock-solid one-act play in here, but the Shakespearean riffing gets stretched pretty thin, trying to be clever a few too many times in too few ways.

Some sketches pick up where Shakespeare put down his pen: there's a down-and-out Puck, the trickster spirit left miserable and needing a pick-me-up in the aftermath of *A Midsummer Night's Dream*; the Apothecary who sold Romeo his poison justifies the sale; the bloody ghost of Banquo bids Macbeth an extra visit between acts three and four. Sometimes these "what if?" con-

tinuations can be punchy, but the ideas they're built around don't often have much insight to offer, or manage to take their initial idea any further than it starts with.

The best skits here have more than just a knowing wink, propelled more by commentary on the Bard than continuation of his ideas: a second-act highlight involves two personified Shakespeare plays waiting around for a bell to ring which signifies a new Shakespeare production around the world. They hope they're next to see some stagetime, but they're *King John* and *Coriolanus*, the overlooked benchwarmers of the Shakespearean canon. When *Hamlet* shows up, complaining of exhaustion, it gets bitter and funny, and even a little touching. There's also a pair of theatre janitors that bookend both acts, a sort of meta-commentary on Shakespeare in the modern day and the show itself, and a darkly funny children's rhyme about *Macbeth*. In these, Belke's love for the Bard comes across as fully realized and grounded, and less like quick grabs for gags.

The cast do well with the multiplicity of roles they're cast in. Matt Alden gives his spectrum of characters some much-needed energy and a sense of comic timing; his Ophelia is wonderful-

ly comic, powered not only by a promising sketch idea but in his own delivery following in the footsteps of his father playing the great female leads. Natasha Napoleao handles Shakespearean rhyme and speedy dialogue with an un-

stoppable energy. Tom Alden manages to put some air into even the weaker sketches, and Rebecca Starr is a calm presence, lending her character some grounded energy.

They all sell the sketches as best they can, but like most shows made up of vignettes, this collection could use a few edits: a particularly dramatic monologue about modern betrayal feels out of place, and totally departs from the lighter tone that most of Exit's pieces purvey, and there's a few too many quick monologues, impressive in their handle on Shakespearean style, but that don't contribute much else.

Belke does manage to make Exit most accessible, even to those not familiar with every work of the Bard. The sketches all explain their own reference points well enough to let anyone in on the joke. But the more obscure skits really draw the buildup to punchlines from an assumed knowledge of the Shakespearean canon. And ultimately the already-existing Shakespeare die-hard is who Exit, Pursued by Bard is best suited for: after all, it was written by one of their own. **V**

EXIT, PURSUED BY BARD

DATE: SUN, APR 19 (9 PM)

EXIT, PURSUED BY BARD

DIRECTED BY TROY J. DONNELLY

WRITTEN BY DAVID BELKE

STARRING MATT ALDEN, TOM ALDEN,

NATASHA NAPOLEAO, REBECCA STARR

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Jesus saves

Nina Haggerty show on love is one of the best of the year



LOVE ME DO >> Jesus proves a penetrating look at love. // "Special Forces," Mark Traficante

ADAM WALSH FOR BLAIN

Jesus, is it Okay if I Have a Girlfriend? is undoubtedly one of the best shows the ARTery has hosted in its one-and-a-half years of existence. Although, like many other local shows, it contains its share of undifferentiated work, especially in the large north room, the core of the collection is a number of very sharp pieces by Mark Traficante, Kyle Kowosan and Cassandra Tobin, with solid supporting material from the other artists. Since the ARTery is apparently going to be open Saturdays for lunch, eliminating the unpredictable hours which made seeing some exhibits there difficult, there is essentially no reason why you should not go.

I am sure that my reading of the work is in some way affected by knowledge of its provenance as the creation of developmentally disabled artists working at the Nina Haggerty Centre. But despite some clear similarities to our expectations of outsider art and of course the curatorial/promotional direction which seeks to emphasize the nature of the artists and their sexual subject matter, I don't find myself drawn to related lines of analysis. To put it simply, I think that it's largely unimportant to most of the pieces, because the work itself doesn't need the structure.

As easy as it is to call the curatorial strategy here blunt, given the title of the show and its implications, I think that some real care has been put into this collection. This should be a lesson to others trying to put on group shows in the ARTery and other, even more DIY spaces in the city, because despite the to-the-point theme and the subtext of the show's presentation, the artworks have enough space to come alive, and for the works to build relationships between themselves. Although the work is not all of the same standard, and much of it is certainly less polished than what we've seen at some other shows, *Jesus, is it Okay if I Have a Girlfriend?* is much more than the ironic title.

My main reservation with this show is that some of the work in the north room seems repetitive, especially after coming through the smaller south room on the way in. Many of the artists use the same kinds of colour in drawn and painted pieces and similar rough drawing techniques, without always breathing life into them. Sometimes the work rises above this and we see the impulse behind it despite the flaws, as in Leona Clawson's animals, and sometimes when one piece is separated from the group it can stand up on its own, as in the fine wedding painting near the washrooms.

The main part of the south room, however, is something else. Mark Traficante, as well as giving us the show's title, has produced a remarkable collection of paintings. His witty collections of figures drawn simply and roughly with sometimes funny stories explaining their activities, including Avril Lavigne, are the heart of the show, and although he works in the same kind of bright, rough technique as many of the other artists whose work I find uninspiring, he attacks his images with enough excitement for the rest of them to share. He starts writing and changes his mind, but in his apparent rush to make more of these fantastic paintings he has no time to clean things up and leaves traces of his work, crossed-out words and half-formed sentences to be continued elsewhere. Despite the colour continuity with the north room, Traficante's work really has the most in common with Tobin's little diagram about sex and all kinds of related business just around the corner, which is at least as funny and revealing as "Jesus, is it Okay if I Have a Girlfriend?". Between these are two very simple drawings by Kyle Kowosan which are like nothing else on display and left me wishing there were more. **V**

DATE: SAT APR 18
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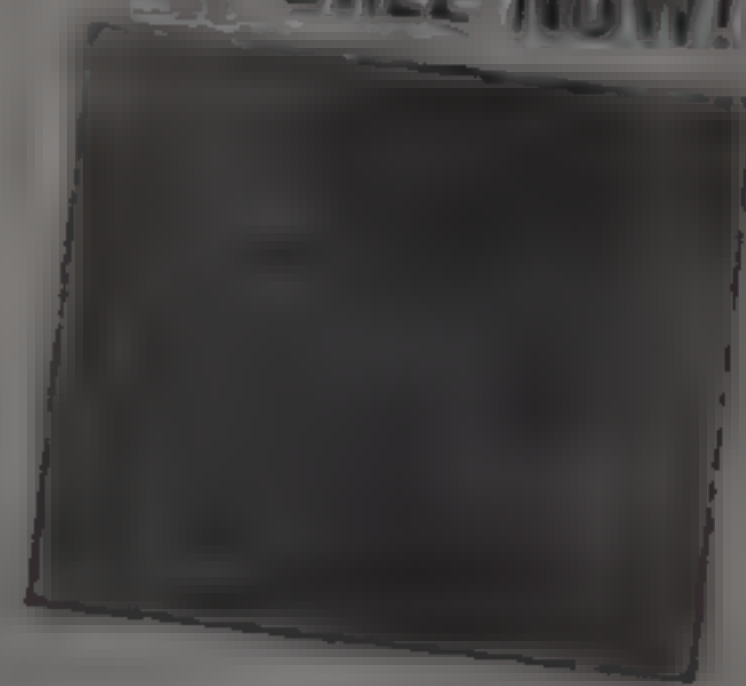
TOP 30 FOR THE WEEK OF APRIL 16, 2009

1. Neko Case – Middle Cyclone (anti)
2. Buddy & Julie Miller – Written In Chalk (new west)
3. Mastodon – Crack The Skye (reprise)
4. Dan Auerbach – Keep It Hid (nonesuch)
5. Justin Townes Earle – Midnight At The Movies (bloodshot)
6. Propagandhi – Supporting Caste (smallman)
7. Rachelle Van Zanten – Where Your Garden Grows (rvz)
8. Deep Dark Woods – Winter Hours (black hen)
9. M. Ward – Hold Time (merge)
10. V/A – Dark Was The Night (4ad)
11. Bonnie 'Prince' Billy – Beware (drag city)
12. Animal Collective – Merriweather Post Pavilion (domino)
13. Elvis Perkins – Dreamland (xl)
14. Chris Issak – Mr. Lucky (reprise)
15. Yeah Yeah Yeah's – It's Blitz! (interscope)
16. Napalm Death – Time Waits For No Slave (century media)
17. Brett Dennen – Hope For The Hopeless (dualtone)
18. Buried Inside – Spoils Of Failure (relapse)
19. Romi Mayes – Achin In Yer Bones (romi mayes)
20. The Derek Trucks Band – Already Free (sony)
21. Maeleine Peyroux – Bare Bones (rounder)
22. Geoff Berner – Klezmer Mongrels (jericho beach)
23. A.C. Newman – Get Guilty (last gang)
24. Soundtrack Of Our Lives – Communion (yep roc)
25. Jill Barber – Chances (outside)
26. Kasey Chambers & Shane Nichols – Rattlin' Bones (sugar hill)
27. Willie Nelson & Asleep At The Wheel – Willie & The Wheel (bismieux)
28. Andrew Bird – Noble Beast (fat possum)
29. John Frusciante – The Empyrean (record collection)
30. Neil Young – Sugar Mountain; Live At Canterbury House (reprise)

SILVER SUN PICKUPS SWOON

Swoon is the second album by Los Angeles indie rock band Silver Sun Pickups. The album was produced by Dave Cooley who had worked with the band on their first album, *Carnavas*. Recording began in July of 2008 and obviously ended before today's date.

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PREVIEW // THE TIMEKEEPERS

You think it's funny?

Israeli duo uses humour to get their watchmakers through the Holocaust

PAUL BLINOV

WWW.BLINOV.COM

Humour and the Holocaust together seems like oil and water: never the two shall mix. But the way Roy Horovitz sees it, comedy can be another legitimate way of exploring the human tragedy more than half a century after it occurred.

"In Israel, we're very familiar with the historical material [of the Holocaust]," Horovitz explains, freshly arrived in Edmonton and sipping tea on a friend's living room couch. "Sixty years after what happened, you have to look for new or fresh aspects to deal with the history. In no way is it a reduction or insult, but humour helps people."

Nodding, perched across from him, is fellow cast member Omer Etzion. This is the pair's second trip to Edmonton performing Dan Clancy's *The Timekeepers*. The play traces a concentration camp friendship that forms between Benjamin, a Jew, and a flamboyant German homosexual named Hans, paired together to repair watches for the Nazis. Humour is their coping mechanism—a technique more true to life than most Holocaust stories make note of.

"During rehearsals we read a book that was then published in Israel: a historian had collected all the characters and jokes [from] the concentration camps," Horovitz explains. "It's unbelievable."

He notes comparisons to *Life is Beautiful*, Roberto Benigni's Oscar-winning film, in the five or so years that *Timekeepers* has been touring the globe. The play's humorous touch has generally received praise from Tel Aviv to London, and it's kept Horovitz and Etzion busy with a globetrotting agenda of performances, though there has been controversy, stemming not from content of the show but the nationality of those putting it on.

The *Timekeepers* appearance at the 2005 Dublin Fringe faced protests from those pushing a Palestinian-Irish solidarity agreement. The protestors didn't want the Israeli company performing; their public demonstrations inadvertently made *The Timekeepers* the most talked-about ticket in town.

"[It was] very good for public relations," Horovitz laughs. "The people [protesting] didn't see the show, and people coming out of the venue confronted them. We got a lot of media coming, and a lot of interviews. It

made us a great hit there. Actually, that's what brought us to Edmonton in the first place."

Miki Stricker, then the festival director of the Edmonton Fringe, was at the Dublin Fringe, and booked *The Timekeepers* for the following year's festival. It was a hit here too, becoming a Fringe holdover and now returning for a second go. The show's still attracting new audiences in new locales—"just this morning we got an email from Slovakia" Horovitz says—and the pair note that people around the world react in different ways to humour in a Holocaust story: Etzion mentions a tense atmosphere while performing in Germany, a more open one here and a particularly intense Poland run, where the theatre was just five minutes away from a concentration camp.

"In every place in the world, there is some kind of touch [for] the people who see the show," he says. **V**

UNTIL SUN, APR 19 (3 PM, 2 PM SAT & SUN)

THE TIMEKEEPERS

WRITTEN BY DAN CLANCY

STARRING VICTOR ATTAR, ROY HOROVITZ,

OMER ETZION

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No killer, all filler

Edmonton art lacks context, bravery

Last time, I ended abruptly on the note that for "those who choose to stay and create, they need to be nourished, and that means growing both the work and the audience by injecting new and challenging works alongside the existing status quo instead of simply defaulting to elsewhere."

Breaking this down further, I might say major failures: First, we lack context.

We have yet to generate an ability to contextualize works within a critical, or even an appropriate artistic framework. That means there's been no distinction made between challenging provocative works and safe status quo works in terms of audience development. Everything is grouped under the umbrella of "culture," which is accurate on the surface level,

but there are certainly variations within the rubric of culture that should be distinguished.

I missed this year's Mayor's Evening for the Arts, but I heard plenty about the lineup of activities. Ranging from the comedy cover band the Bea Arthurs, to the interdisciplinary choreography of KO Dance Project, to some unknown man with a guitar, the line-up sounded all-too-familiar: a cross section of artists from Edmonton, assembled together for the broadest demographic possible, who come out to support and partake in culture, but who are not expected to think about the works individually—the work is merely to be enjoyed as part of your day or evening out.

From marketing to execution, one look

at the city's arts listings and you would think everything is being produced for one lump dose of public consumption. There is no target audience, no real nourishment, no killer—just filler.

The second and entirely related hurdle we are the first to censor ourselves.

We don't think anyone wants to be challenged out of their comfort zones because we're never challenged out of our comfort zones. If anything seems inaccessible or potentially provocative, we either dismiss it or apologize the hell out of it. But comfort zones are perpetuated by those who cater to its standards by presupposing and upholding its expectations.

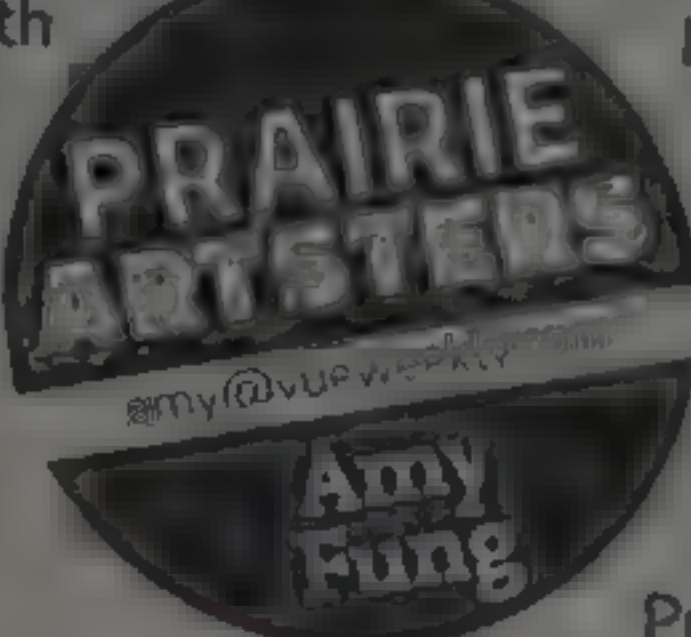
I spoke of Toronto performance artist Jess Dobkin in the last article as simply "bittersweet," but I should go into a bit more detail. Dobkin performed two pieces at the Edgy Women Festival, "It's Not Always Easy Being Green" and "Mirror Ball"—the latter being an embodiment of a human disco ball, set to the pulsations of Bowie's "Let's Dance." Highly physical, yet extremely vulnerable, the piece stretched our perceptions of the boundary between the

intimate and the spectacle, and was certainly one of the most effective live works in terms of generating new perceptions of how we engage with bodies. "It's Not Always Easy Being Green," however, also tested that line between physicality and vulnerability. Dobkin appears naked and sitting lumped centre stage on a stool as the Muppets theme song plays on a loop. She is completely painted "Kermit" green with even the Kermit collar, all except for a public triangle, left untouched. Already as is, it's a good image. Lex Vaughn, costumed as Jim Henson, then comes on stage, all the while with the Muppets theme song still playing, "Jim" circles "Kermit" a few times, pulls out one rubber glove from his breast pocket and puts it on. With slow deliberate gestures, "Jim" then takes out a small bottle of lubrication and meticulously lathers his one rubbered gloved hand. "Jim" sits down in front of his puppet and inserts his hand up to the wrist. The music stops. "It's Not Always Easy Being Green" comes on through the speakers and the puppet comes to life. Kermit, and sometimes Jim, lip synch to the whole song,

with hand intact, and they bow and leave the stage together, with hand intact.

Unabashedly, this was simply one of the most fearless pieces I've possibly ever seen. It was smart, shocking, and sweet all at once without the pretension of trying to shock. In fact, it was probably the lack of self-censorship and pretension that was the most shocking part (along with of course actually seeing Kermit getting fisted live in front of you). Would I have ever seen "It's Not Always Easy Being Green" in a generic, catch-all arts festival? Absolutely not. That work could not be shown without context. And unfortunately already, without people even seeing it, the description of the piece has spread like wildfire in Edmonton as part of some "crazy lesbian feminist performance art festival." Reductive, intimidated, and very possibly accurate, there still needs to be room for that to exist if people actually believe and want to support and partake in this concept called culture.

Amy Fung is the editor of visual arts website PrairieArtsters.com.



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AJ OTTEWELL ART CENTRE 590 Broadmoor Boulevard, Sherwood Park, 780.449.4443 • **SPRING SHOW AND SALE:** Presented by the Art Society of Strathcona County • Apr 17-19 • Opening reception: Fri night, artists in attendance
ARTERY 9535 Jasper Ave • **JESUS, IS IT OKAY I DON'T HAVE A GIRLFRIEND?:** Nina Haggerty Centre for the Arts artists explore themes of love, romance, relationships and sex • Until Apr 18
AGNES BUGERA GALLERY 12310 Jasper Ave, 780.482.2854 • **PROFUSIONS:** Artworks by Jamie Evrard and Jane Adams; until Apr 16 • **WESTERN SKY VISTAS:** Artworks by Terry Fenton; opening: Sat, Apr 18, 2-4pm; artist in attendance; Apr 18-30
A. J. OTTEWELL ARTS CENTRE 590 Broadmoor Blvd, Sherwood Park, 890.467.3877 • **HIGH SCHOOL STUDENT ART SHOW:** Presented by the Art Society of Strathcona County • April 24-25, 10-4pm • Reception/awards ceremony: Apr 24, 7-9pm
ALBERTA CRAFT COUNCIL 10186-106 St, 780.488.6611 • **INTENSIONS—MESSAGE AND MEDIUM IN FIBRE ART:** Until Apr 18 • **CASKET COVERS:** Mary Sullivan-Holdgrafer; until Apr 18 • **Backyard Art: Natural Impressions:** Margie Davidson; until Apr 18 • **IN JESUS' NAME:** Matt Gould; Until Apr 18 • **Discovery Gallery: DRAWING FROM NATURE:** Textile artist Dana Roman; until Apr 18
ART BEAT GALLERY 26 St. Anne Street, St. Albert, 780.459.3679 • **KALEIDOSCOPE OF NATURAL TREASURES:** Photographs by Mike Montana and Tammy Saunders opens • Until Apr 30
ART GALLERY OF ALBERTA Enterprise Square, 100, 10230 Jasper Ave, 780.422.6223 • **KOSHASHIN:** The Hall Collection of 19th Century Photographs of Japan; until June 7 • **Lecture:** British writer, Terry Bennett discusses the historical context of the photographs in KOSHASHIN in the lecture *Early Commercial Photography Studios in Japan—Survival of the Fittest*; Thu, Apr 23, 7-8:30pm; free (AGA member)/\$10 (non-member) • **All Day Saturday:** Apr 25, 1-4pm; free for Kids as the AGA celebrate Japan's Children's Day; art activities and a performance by Japanese drumming group, Kita No Taiko • **HIROSHIGE ANDO—THE 53 STATIONS OF THE TOKAIDO**

ROAD: Printmaker Ando Hiroshige's famous series of Ukiyo-e woodblock prints from 1833-1834; until June 7 • **KRISTY TRINIER—OTHERWORLD:** Re-translating a medieval Japanese Noh Theatre play into three separate elements (audio, video and text); until June 7 • **POLAROIDS:** Photographs by Attila Richard Lukacs selected by Michael Morris; The history of art is rich with images that are provocative and challenge societal norms. Sexuality and violence are integral to this history. **POLAROIDS** addresses questions of power, masculinity and desire with images of nudity and sexual activity. This content will disturb some and inspire others. Parents and educators are encouraged to preview the exhibition; until May 18 • **LEAVING BEHIND:** UNTIL MAY 18 • **NUDE:** until May 18 • **A SENSE SUBLIME:** 19th Century Landscapes; until June 28 • **Free (member)/\$10 (adult)/\$7 (senior/student); \$5 (6-12yrs)/free (syrs and under)/\$20 (family—2 adults, 4 children)**
BEARCLAW GALLERY 10403-124 St, 780.482.1204 • **THE MAP MAKERS:** Artworks by Michael Robinson • Apr 18-31 • Opening reception: Sat, Apr 18, 1-4pm; artist in attendance
CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave, 780.461.3427 • **YING AND YANG:** Artworks by Roma Newcombe, Monika Dery, Zoong Nguyen Sie-Mah and Jiri Valtr • Apr 17-May 5 • Opening reception: Apr 17, 7-8:30pm; artists in attendance
CENTRE GALLERY Allen Gray Continuing Care Centre, 5005-28 Ave, 780.756.5009 • **NEW WORK:** Artworks by Martin Garber-Conrad, and Allen Gray residents • Until Apr 29
CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave, 780.498.1984 • **CAR CULTURE:** Oil paintings by Christl Bergstrom • Until Apr 30
COMMON SENSE 10546-115 St, 780.482.2685 • **IMAGES OF NATURE:** Photographs by Russell Bingham • Apr 17-May 1 • Opening reception: Fri, Apr 17, 7-11 pm; artist in attendance
CROOKED POT GALLERY 4912-51 Ave, Stony Plain, 780.963.9573 • **NATURAL SELECTION:** Marilyn Henker's nature-based pottery • Jugs and Mug: Pottery by Betty Schultz; until Apr 30
DOUGLAS UDELL GALLERY 10332-124 St, 780.488-4445 • **SPRING MIX:** Artworks by Mary Pratt, Robert Lemma, Andrew Alco, and many more gallery artists and new acquisitions • Until Apr 19
DUGGAN COMMUNITY HALL 3728-106 St, 780.464.7048, 780.458.6352 • **Northern Alberta Wood Carvers Association,** annual show and competition • Apr 25-26 • **Free**
ELECTRUM GALLERY 12419 Stony Plain Rd, 780.482.1402 • **COLLECTION 2009:** Gold and silver jewellery by Wayne Mackenzie, Janet Stein, Meghan Wagg, Susan Kun, Bayot Heer, Jesper Jensen Dietje

Hagedoorn, John Blair, Jackie Anderson. Paintings, wood, glass, artwork, as well as ceramics, washi-Chigiri-e, and photographs by various artists
EXTENSION GALLERY Enterprise Sq, 780.492.9166 • **RIGHT PLACE, RIGHT TIME:** Photographs by Mark Morris, from a University Centenary project • Until May 7
FRINGE GALLERY 10516 Whyte Ave, South of the Paint Spot, 780.432.0240 • **Artworks by Eugenia Castaneda** • Through April
FRONT GALLERY 12312 Jasper Ave, 780.488.2952 • **Artworks by Tom Gale** • Until Apr 20
GALLERY AT MILNER Stanley A. Milner Library Main Fl, Sir Winston Churchill Square, 780.496.7030 • **SHOW OFF:** Teen art show • Until Apr 30
GALLERY IS Alexander Way, 5123-48 St, Red Deer, 403.341.4641 • **CANADIAN CLOTHES-LINE:** A series of works at the University of the Paint Spot, 780.496.7030 • **SHOW OFF:** Teen art show • Until Apr 30
GALLERY IS Alexander Way, 5123-48 St, Red Deer, 403.341.4641 • **CANADIAN CLOTHES-LINE:** A series of works at the University of the Paint Spot, 780.496.7030 • **SHOW OFF:** Teen art show • Until Apr 30
GRANT MACEWAN Centre for the Arts and Communications, 10045-156 St, Studios 109/113/106, 780.497-4322 • **FINE ART GRADUATES EXHIBITION** • Sun, Apr 19, noon-3pm; Apr 20-23, noon-7pm • Opening reception: Sat, Apr 18, 7-9pm
HARCOURT HOUSE 3rd Fl, 10215-112 St, 780.426.4180 • **Main Gallery: CATAclysmic RESCUE MISSION:** Installation by **MARTIN GARBER-CONRAD** • **THE KITTEN ROOM:** FAVA/Harcourt House Video Installation Class • Until Apr 25
HARRIS-WARKE GALLERY—RED DEER Sunworks, 4924 Ross St, Red Deer, 403.346.8937 • **SUBVERTED UTILITY:** Ceramics from Saskatoon • Apr 20-May 22
JEFF ALLEN GALLERY Strathcona Place Senior Centre, 10831 University Ave, 780.433.5807 • **LIFE LINES:** Fibre arts by a group called Filamenta • Until Apr 30
JOHNSON GALLERY • Southside: 7711-85 St, 780.465.6172; Artworks by various artists • Northside: 11817-80 St, 780.479.8424; Artworks by various artists • Through April
KAMENA 5718 Calgary Tr S, 780.944.9497 • Mon-Wed, Fri 10am-6pm; Thu 10am-7pm; Sat 10am-5pm • Artworks by various artists
LACOMBE RECREATION SERVICES 5432-56 Ave, Lacombe, 403-782-1266 • Art exhibit • Apr 17-29
LATITUDE 53 10248-106 St, 780.423.5353 • **Main Space: SOME UNABASHED OPTIMISM:** Video exhibition by Jon Sasaki; Artist talk and screening: Fri, Apr 17, 7pm • **Projex Room: HERD:** Installation by Adriean Koleric • Opening receptions: Apr 17, 8pm
LOFT GALLERY A. J. Ottewell Arts Centre, 590 Broadmoor Blvd, Sherwood Park, 780.998.3091 • **BEGINNINGS:** Art Society of Strathcona County • Until Apr 25
MCMULLEN GALLERY U of A Hospital, 8440-112 St, 780.407.7152 • **URBAN TEXTURES:** by members of Articulation: Fibre artworks focusing on the City of Winnipeg's architecture • Apr 18-June 14 • Opening: Apr 23,

7-9pm
MCPAG Multicultural Centre Public Art Gallery, 5411-51 St, Stony Plain, 780.963.2777 • **BEARING WITNESS:** Paintings by Gaye Oxford, Jean Tait; until Apr 29 • **Dining Room Gallery:** Prints by Aagnieszka Doziarz; until May 21
MICHIF CULTURAL AND MÉTIS RESOURCE INSTITUTE 9 Mission Ave, St. Albert, 780.651.8176 • **Aboriginal Veterans Display** • Gift Shop • Finger weaving and sash display by Celina Loyer
NINA HAGGERTY Stollery Gallery, 9704-111 Ave, 780.474.7611 • **TEACHINGS FROM A KISKINOHAMATOKAMIKOHK:** Learning from children's Photographs: Presented by Hedy Bach, Merle Kennedy; until Apr 18 • **COME WHAT MAY:** The NHCA Collective; Apr 24-May 19
PETER ROBERTSON MAIN GALLERY 10183-112 St, 780.452.0286 • **COLOURS—NEW PAINTINGS:** Paintings by Giuseppe Albi
PETER ROBERTSON GALLERY—2 12304 Jasper Ave, 780.488.1179 • **INTENSIONS:** Encaustics by Susana Espinoza • Until Apr 25
PROFILES PUBLIC ART GALLERY 19 Perron St, St. Albert, 780.460.4310 • **CITY ART EXPOSURE** • Apr 16-May 2 • Opening reception: Thu, Apr 16, 7-9pm
SCOTT GALLERY 10411-124 St, 780.488.3619 • **AFTER MANET:** Paintings by Leslie Poole • Apr 18-May 5 • Opening reception: Sat, Apr 18, 2-4pm
SPRING GALLERY WALK Galleries: Peter Robertson, West End, Agnes Bugera, Bearclaw, Scott, Dougal Udeell, Electrum, TU, Sun and Moon • 124 Street Gallery Walk area between 123 St, Jasper Ave; 124 St and Stony Plain Rd to 124 St and 107 Ave • Sat, Apr 18, 10am-5pm-Sun, Apr 19, 12-4pm
SPRUCE GROVE ART GALLERY Melcor Cultural Centre, 35, 5 Ave, Spruce Grove, 780.962.0664 • **Biannual Instructors Show** • Until Apr 18
STEEPS—OLD GLENORA 12411 Stony Plain Rd, 780.488.1505 • **Artist for the month of Apr:** Kyle Schneider • Meet the artist: Thu, Apr 16, 7:30pm
STEPPE GALLERIES 1253, 1259-91 St • **West Gallery: COMPLEXION:** Paintings by Joe Reimer; until June 2; opening reception: Thu, May 14, 6-8pm • To view contact: Kelley Bernt at kelley.brent@bldg-inc.ca
STUDIO GALLERY 11 Perron Street, St. Albert • **THE EMMA SERIES:** Paintings by Pat Wagenveld • Until Apr 25
TELUS WORLD OF SCIENCE 11211-142 St, 780.452.9100 • **THE ART OF THE BRICK™:** until May 3
TU GALLERY 10718-124 St, 780.452.9664 • **FIELD AND FLORA:** Fiber artworks by Margo Fiddes and woodworks by Dale Kalbfleisch • Opening reception: Apr 18, 12-4pm and Apr 19, 12-3pm; artists in attendance
VISUAL ARTS ALBERTA 3rd Fl, 10215-112 St, 780.421.1731 • **PRISM:** Laurie MacFayden, Helen Rogers, Liz Sullivan • Until Apr
WEST END GALLERY 12308 Jasper Ave, 780.488.4892 • **An exhibition of recent works by Nixie Barton and Grant Leier** • Opening reception: Sat, Apr 18, 10-5pm, artists in attendance 1-4pm

LITERARY

AUDREYS BOOKS 10702 Jasper Ave, .423.3487 • **Poetry Nights** the 2nd Fri each month • **Book launch of Wake,** by sci-fi author Robert Sawyer; Thu, Apr 23, 7:30pm
BLUE CHAIR CAFÉ 9624-76 Ave, 780.469.8755 • **Story Slam:** every third Wed of the month
CARROT CAFÉ 9351-118 Ave, 780.471.1580 • **Carrot Writing Circle** • Every Tue, 7-9pm; A critique circle the 4th Tue every month
CITY ARTS CENTRE 10943-84 Ave, 780.932.4409 • **T.A.L.E.S. Monthly Storytelling Circle:** Tell stories or come to listen; 2nd Fri each month • Until June, 8pm; \$3 (free first time)
EDMONTON POETRY FESTIVAL www.edmontonpoetryfestival.com • Apr 23-26 • **Stanley A. Milner Library: Brown Bag Lunch:** Voices of Exile; Sat, Apr 25, 11:30am-1pm • **Outside Stanley A. Milner Library/Second Cup Café:** Play with poetry and pick up

festival info; Apr 23-25 • **Stanley A. Milner library; The Artery:** Master classes. What makes a poem work; Sat, Apr 25, 1:30-3pm • **The Artery: Poetry "Happy Hour"** with the League of Canadian Poets; Sat, Apr 25, 3:30-6pm • **The Artery: The Killer Blinks;** Thu, Apr 23, 7pm • **The Artery: The Glam Slam;** Fri, Apr 24, 9pm • **The Artery: Poetry on Planet Earth—The Variety Show;** Sat, Apr 25, 8pm • **Three Bananas Cafe, Axis Café, Java Jive, Stanley A. Milner Library:** Café readings; Sun, Apr 26, 1-4pm • **Shanti Yoga Studio:** One Breath: Zen poetry Poems and green tea; Sun, Apr 26, 11am • **Vintage Lounge:** Talonbooks launch with Rob McLennan, bill bissett, Kevin Kerr, Adeena Karasick, Garry Morse; Wed, Apr 22, 7pm • **Strathcona County Public Library:** Poetry with Thomas Trofimuk and Mary Pinkoski; Fri, Apr 24, 6:30-8:30pm
KASBAR LOUNGE below Yianni's Taverna, 10444 Whyte Ave • **Sofa King—the series:** presented by the Raving Poets • Every Wed until May 27, 7:30 (sign-up), 8pm (show)
ROSIE'S 10475-80 Ave, 780.439.7211 • **TALES:** Edmonton Storytelling Café: T.A.L.E.S. Alberta League Encouraging Storytelling open mic • First Thu each month, 7-9pm • **Pay-What-You-Will** (min \$6); info at 780.932.4409
STRATHCONA PUBLIC LIBRARY Program Room, 780.462.4146 • **Seven Deadly Sins** by Eileen Bell, Roxanne Felix, Tina Hunter, and Billie Milholland, book launch • Sat, Apr 18, 2-4:30pm
UPPER CRUST CAFÉ 10909-86 Ave, 780.422.8174 • **The Poets' Haven:** Monday Night reading series presented by Stroll of Poets • Every Mon, 7pm • \$5 door

THEATRE

DIRTY ROTTEN SCOUNDRELS Mayfield Dinner Theatre 16615-109 Ave, 780.483.4051 • **Book by Jeffrey Lane/music and lyrics by David Yazbek** • Apr 24-June 28 • Tickets at Mayfield box office, toll-free: 1.877.529.7829
OH SUSANNA! Varscona Theatre, 10329-83 Ave, 780.433.3399, www.varsconatheatre.com/ohsusanna • **The Euro-style variety show** hosted by Susanna Patchouli and Eros, God of Love • Sat, Apr 25, 11pm • Tickets available at the door starting at 10:30pm
STRAY La Cité Francophone, 8627-91 St • **Workshop West Theatre** • A disturbing and poignant mystery by Elyne Quan • Apr 23-May 3, Tue-Sat 7:30pm; Sun 2pm • \$23 (adult)/\$18 (student/senior) at TLX on the Square; Tue: Pay-What-You-Can (door); Sun mat: two-For-One
CHIMPROV Varscona Theatre, 10329-83 Ave, 780.433.3399 • **Rapid Fire Theatre** presents comedy every Sat, 11pm, except for the last Sat of each month until June 13 • \$10/\$8 (member) at TLX on the Square
DIE-NASTY Varscona Theatre, 10329-83 Ave, 780.433.3399 • **Live improvised soap opera** directed by Dana Andersen • Every Mon, 8pm
EXIT PURSUED by BARD Varscona Theatre, 10329-83 Ave • **Acme Shakespeare Project** by David Belke, inspired by and celebrating the plays of Shakespeare • Until Apr 19, Tue-Sat 8pm; Sat-Sun 2pm • \$20 (adult)/\$15 (student/senior) at TLX on the Square; Sat mat: PWYC (door)
EXTINCTION SONG Citadel's Rice Theatre, 9828-101A Ave • **Written and directed by Ron Jenkins, and performed by Ron Pederson.** Part of the Rice Series • Until Apr 19, 7:30pm; mat: 1:30pm • **Extinction Song Pre-Show Chat** in the Rice Theatre Lobby with Ron Jenkins and Peter Brown; Sat, Apr 18, 3:15pm
SEXY GALS IN THE CITY Jubilations Dinner Theatre, 8882-170 St, Phase II, WEM, 780.484.2424 • **A spoof on the popular TV show set love songs from the '70s and '80s** • Until June 7
THEATRESPORTS Varscona Theatre, 10329-83 Ave, 780.448.0695 • **Rapid Fire Theatre's weekly insane improv show** • Every Fri (11pm) • Until July 31 • \$10/\$8 (member) at TLX on the Square
THE TIMEKEEPERS Westbury Theatre, TransAlta Arts Barns, 10330-84 Ave, 780.409.1910 • **Fringe Theatre Adventures** • Until Apr 29 • Tickets available at Fringe Theatre box office, at tickets.fringetheatre.ca
WIZARD OF OZ Citadel's Shoctor Theatre, 9828-101A Ave, 780.425.1820 • **By L Frank Baum,** music and lyrics by EY Harburg. Part of the Mainstage Series • Apr 18-May 24, 7:30pm, mat 1:30 pm • Tickets at the Citadel box office

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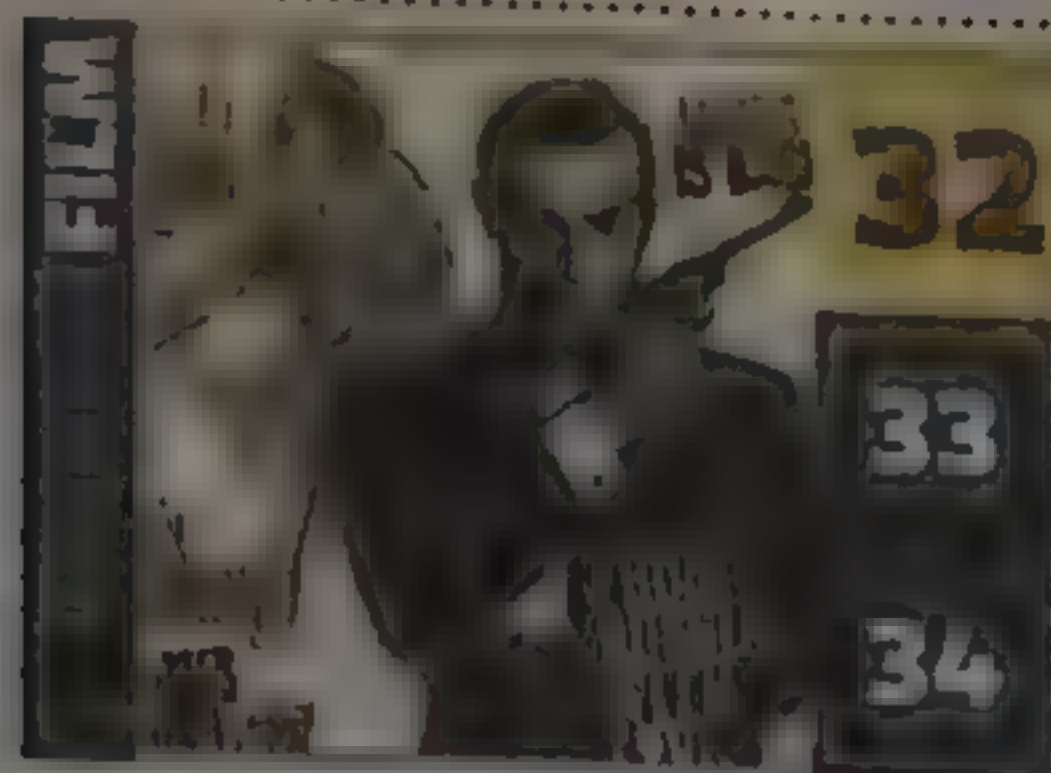
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Big or Small Coincidence?
by Brian Gibson

Brian Gibson examines the bizarre coincidence of two mall-cop films in one year in our weekly SideVue column.

BIOPIC // CHE PART TWO

Behind the shirt, part two

Che Part Two finds a revolutionary wary of his status

JOSEF BRAUN

To enter Bolivia clandestinely, Ernesto "Che" Guevara disguises himself. Bald up top, with graying sides, dark-rimmed glasses and buckteeth. The way this transformation plays in *Che Part Two*, which leaps across the eight years between *Part One*'s victory in Havana and the campaign that would end Guevara's life, emphasizes how notoriety can thwart the real work of a revolutionary. (This doubtlessly resonates with actors like Benicio Del Toro, who endeavour to shape-shift so as to better embody that elusive autonomous character, or directors like Steven Soderbergh, who endeavour to make films so wildly diverse so as to sidestep expectation.) It also underlines the gulf between the careers of Guevara and Castro, still alive today, a robust anachronism in modern politics. In any case, long before the proliferation of T-shirts and mindless idolatry, Guevara was already in some sense attempting to foil fame as a means of following his voca-



IT'S REVOLUTION, BABY >> Che Guevara struggles in Bolivia in part two of Steven Soderbergh's epic. / *Support*

the camera doggedly sticks. There are far too many idiosyncratic flourishes and too much historical selection to call Soderbergh's approach faux-documentary, but there is the sense of the documentarian's commitment to watching a process unfold. It can be grueling to watch, and sometimes confusing. Like *The Thin Red Line*, the films of Hungar-

ian director Miklós Jancsó and perhaps *Apocalypse Now*, it joins the tiny league of war movies you could call hypnotic. And this tells you the strange—and I think utterly fascinating—place where Che lives. It feeds you waves of historical data, builds incredible tension and puts you in a trance all at once.

There's a fireside discussion where

Mario Monje, leader of Bolivia's Communist Party, suggests that Guevara will fail because Bolivians don't want a foreigner for a savior. Someone counters with the fact that Bolivia isn't even named after a Bolivian—Simón Bolívar was Venezuelan. But the disconnect between such sly arguments and the reality of popular sentiment looms

large over Guevara's Bolivian campaign. It's simplistic, but maybe there's something to the notion that Cuba was simply desperate enough, and the Bolivians not quite. While carefully placing such discussions at the forefront, neither Soderbergh's direction nor Del Toro's performance overtly support any one reading, but their evocation of the star-crossed atmosphere and litany of struggles surrounding the fiasco is haunting.

It's been 50 years since the Cuban Revolution, yet its legacy, like that of its protagonists, remains no less fraught, no easier to assess. The final images of *Che Part Two* return us to where *Part One* began, with Guevara, clean-shaven, with triumph still far ahead, leaning on the rail of that leaky little boat with its 82 men. Guevara says nothing in this sequence, but glances over toward Castro, who stands confidently near the bow. There is a quality about Guevara's stare that's hard to guess at, a flicker of something. It could be suspicion.

To read Josef Braun's review of *Che Part One*, go to vueweekly.com

OPENS FRI, APR 17

CHE PART TWO

DIRECTED BY STEVEN SODERBERGH

WRITTEN BY PETER BUCHMAN

BENJAMIN A. VAN DER VEEN

STARRING BENICIO DEL TORO

★★★★★

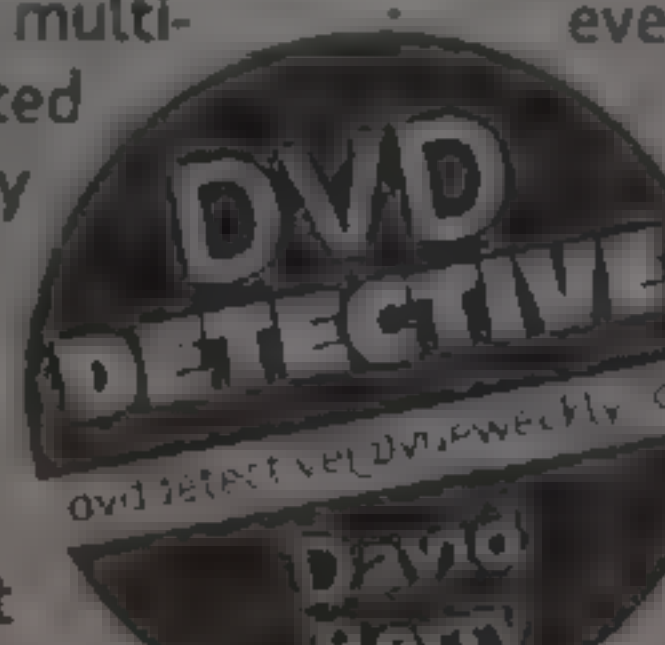
DVDs >> IN THE ELECTRIC MIST

Southern ghosts

Tommy Lee Jones talks to the dead in *The Electric Mist*

JOSEF BRAUN

Dave Robicheaux is a lawman in the town of New Iberia, Louisiana. In *The Electric Mist* finds him investigating multiple homicides, most committed within weeks of the discovery of the victim's remains, but one of them, the one no one cares about, goes back over 40 years. If a few freshly mutilated prostitutes prompt a certain apathy among the locals, a decades-old case of "nigger troubles" barely elicits a shrug. But every one of these deaths means something to Dave, and something tells him that the crimes of New Iberia's past may not be



so disparate from its present. The bayou functions here a forensic palimpsest, where clues that pertain to one death can be read amidst the traces of another. Every death in this film is connected to every other, and there is the sense that these surroundings, fecund both in vegetation and irrepressible memories, conspire to aid Dave in his pursuit of justice.

I imagine the role of landscape and place in this story was one of the things that most attracted French director Bertrand Tavernier, for whom this is the first American film since 1986's *'Round Midnight*. Jerzy Kromolowski and Mary Olson-Kromolowski, who also adapted Friedrich Dürrenmatt's



novel *The Pledge* for Sean Penn's underrated 2001 film, wrote this adaptation of *The Electric Mist* with *Confederate Dead*, the 1993 novel by James Lee Burke, who has a home in New Iberia and, like most good mystery writers, has made the evocation of place a pivotal element

In his fiction. Tavernier's film takes place after Hurricane Katrina, so Burke's emphasis on the elements is only heightened by the lingering wreckage glimpsed during Dave's commutes between New Iberia and New Orleans.

Dave is played by Tommy Lee Jones,

who brings his inimitable dour authority to this tough-ass recovering alcoholic with well-oiled investigative instincts and few reservations when it comes to incorporating a little tire-slashing, police brutality or planting of evidence into his practice. The supporting roles have been taken up by a cast of equally impressive pedigree, with Mary Steenburgen as Dave's wife, John Goodman as the wonderfully monickered "Baby Feet," a swampland gangster branching out into movie producing, Peter Sarsgaard as a movie star on the verge of a meltdown, real-life bluesman Buddy Guy as a local sage and kick-ass guitar player and real-life filmmaker John Sayles as the bitter director of a Civil War drama, and the Band's Levon Helm as General John Bell Hood of the Texas Cavalry. If that last character's title reads as incongruous to this contemporary thriller, that's because Dave, after having unwittingly drank some Dr. Pepper spiked with acid,

CONTINUED ON PAGE 33 >>

The spy we love

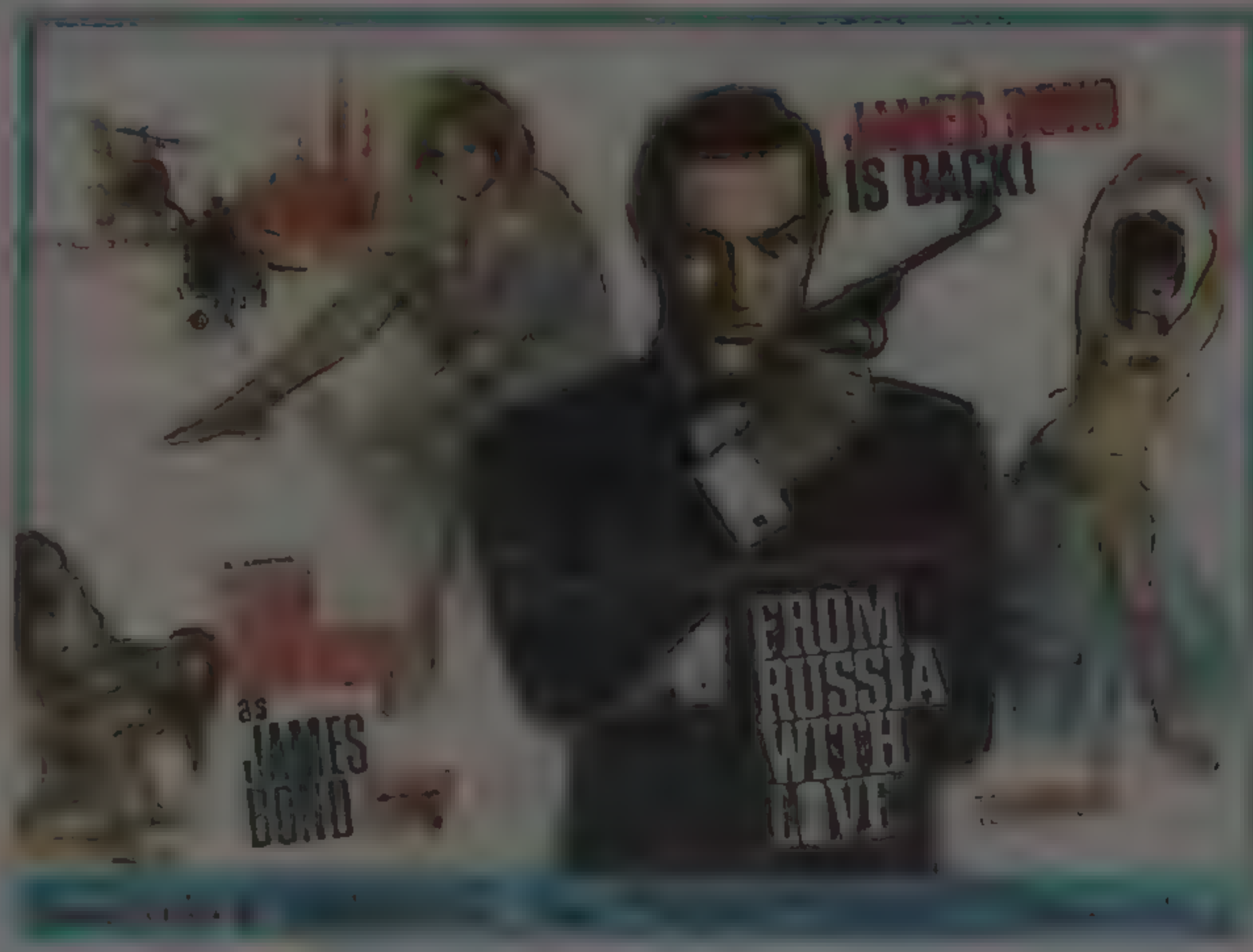
From Russia With Love finds Bond at his suave best

DAVID BERRY
// DAVID@EDMONTONPUBLICSCHOOLS.CA

One of the odder complaints about the Daniel Craig Bond films is that their bent towards a more gritty realism is somehow selling out the high-camp, guns, gals and gadgets of the old-school Bond films. Not only does it ignore the fact that it's a far more relevant, interesting take on the superspy for our times, it also forgets that, even among the Connery- and Moore-fronted Bonds, the best are always the ones that play down the "super" and concentrate on the "spy," the thrilling but still realistic, or at least human, aspects of 007.

For proof, look no further than *From Russia With Love*, the second in the series and consistently one of the top-rated Bond films, which shares more with *Casino Royale* and *Quantum of Solace* than it does with the campy nadirs of the series, like *Thunderball* or *Moonraker*. Kicking off the Edmonton Film Society's Spring 2009 program, "The Spy Game," *From Russia With Love* is a pretty gripping synthesis of Bond as suave bomber and Bond as conflicted hero, a sharp mix of cat-and-mouse espionage with sex-and-cool appeal.

Certain similarities aside, though, this most definitely is not something as raw as either of the Craig films; really, with this as a template, it's not hard to see how a Bond film can devolve into camp with just a few wrong choices. For both its taut action sequences and its solid roman-



OH, JAMES >> *From Russia With Love* kicks off the Edmonton Film Society's "The Spy Game" Spring Program. // Supplied

tion machine and get their chance to kill Bond by pitting the Russians and English against each other in Istanbul, each an unwitting pawn in their plot.

There are some definite undertones of a Cold War-era fear of being manipulated, but this is still largely about the action and sometimes the girls, and *From Russia* consistently delivers on those fronts. Daniela Bianchi, who plays the Russian clerk that helps Bond steal the code machine, is devastatingly attractive, though unlike some other Bond girls

giving a special tension to the slow confrontation between Bond and the Aryan SPECTRE hitman who's out to stop him (Robert Shaw). A chase sequence with a helicopter, which owes an obvious debt to *North by Northwest* (Hitchcock was apparently considered as director for *From Russia With Love*) is also perfectly tense, even if it does end with a rather ridiculous explosion.

Besides this particular highlight from Bond, "The Spy Game" will also feature Fritz Lang's *Cloak and Dagger*, not one of his best but still a worthwhile exercise in style, Hitchcock's early *Foreign Correspondent*, which is far better crafted than wartime propaganda has any right to be, and Anatole Litvak's twisty *Decision Before Dawn*, about German POWs sent back as Allied spies. None of them quite match the thrill of *From Russia With Love*, but all should sate any espionage cravings you might have. **V**

MON, APR 20 (9 PM)
FROM RUSSIA WITH LOVE
DIRECTED BY TERENCE YOUNG
WRITTEN BY ROBERT BROWN, JAMES HARRIS
STARRING SEAN CONNERY, DANIELA BIANCHI
SHOWING AS PART OF THE SPRING 2009
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★★★★☆

Shining a light

High School Historical is an interesting insight into very different times



HEERE'S JACKY >> Jack Nicholson ponders the priesthood in *Challenge*. // Supplied

DAVID BERRY
// DAVID@EDMONTONPUBLICSCHOOLS.CA

As always with the Provincial Archives' annual film night, set for its 24th incarnation this year, the appeal isn't so much in the quality or craft of the films as what they say about the time they were made. And in the case of *Challenge*, the pre-fame-Jack-Nicholson-starring centerpiece of the collection, titled *High School Historical*, it says that the Catholic Church was no more adept at understanding the concerns of real people in the late-'50s than they are now, coming out against condoms in the middle of a sex-transmitted epidemic.

Challenge opens with Jim Evans (Nicholson) performing the last rites, before it follows him back to his rectory, where he lights up a cigarette—speaking of historical anachronisms—and ponders the path that lead him to where he is today. Essentially a recruitment film for the Order of Franciscan Friars, it takes us through the decision-making process of a high school boy considering the priesthood, though with about as much insight into the true concerns of a teenager as you'd expect from childless celibates whose primary interaction with them is passing out communion wafers; surely the late-'50s were a slightly less cynical, slightly more religious time, but even so, most of Jim's concerns pertain to his ability to buckle down and really serve God, skimming right over the whole "giving up any kind earthly pleasure whatsoever" thing.

It probably isn't helped by the fact that Nicholson's arch, devious features—which served him so well as

both a '70s counter-culture icon and as a smirking, aged jackass in later years—shine through even under the air of plaintive sincerity he has here, but it's hard to imagine people taking this recruitment film seriously even without the image of Nicholson axing through a doorframe in mind. All Jim really needs to make up his mind are a few sincere talking-tos from one of his Franciscan teachers, and he's ready to jump in with both feet, and the sheer naïveté of a line like, "Well, everyone thinks about being a priest sometimes, father," is undeniably comic.

The rest of the films aren't quite so ironically fun, but are revealing nonetheless. The sense of communal and school spirit that shines through in *Kampus Kapers* and *It Happened at Vic*, created by the drama classes of Strathcona and Victoria high schools in 1938 and 1941, respectively, is kind of jarring, but they're both surprisingly capable films for high school students. The most curious might be *School Fairs*, though, which documents the Department of Agriculture's attempts to encourage children in the art of farming, by giving away seeds and hosting annual fairs. It's a concept entirely alien to a school system that can barely afford to teach the arts, let alone agriculture, and it's curious, charming document for it. **V**

FRI, APR 17 (7 & 9:30 PM)
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FEATURING CHALLENGE, KAMPUS KAPERS,
IT HAPPENED AT VIC, SCHOOL FAIRS
PRESENTED BY THE PROVINCIAL ARCHIVES
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Medium hampers, but doesn't kill, *Examined Life*

JOSEF BRAUN
// JOSEF@VUEWEEKLY.COM

Early in *Examined Life* writer/director Astra Taylor appears onscreen to address the problem of approaching philosophy in a movie as opposed to a book. With books we set our own pace. Movies receive more exhaustive treatment than can be granted in a movie, especially one in which eight subjects have only 10 minutes each to speak. Taylor's wise to state openly her awareness of her project's limitations, that we can perhaps strive to, as Samuel Beckett would have had it, fail better. But given the constraints imposed upon *Examined Life*, one can't help but consider how much more dynamically this movie could've failed.

As with Taylor's *Zizek!*, what makes *Examined Life* an engaging yet frequently frustrating experience is a sensibility that feels star-struck and easily sated. The problem with Taylor's subjects—which include the flamboyant Slavoj Zizek—isn't so much that they're only given 10 minutes as they're too often speaking so generally as to provide only superficial impressions of their individual philosophical proposals. Avital Ronell, for example, charged with kicking things off, gives us a good taste of her cheekiness but conveys little of the particularity of her insights or arguments. Likewise, Cornel West, self-described "bluesman of the life of the mind," is a rant-master flash whose contagious enthusiasm for music and literature is hugely entertaining. But he leaves us mostly with a blur of references, and really, what the hell is a "Chekhovian Christian"?

Peter Singer by contrast turns his 10 minutes into a concise mini-lecture, yet the way he addresses applied ethics, questioning consumer choices while strolling along Fifth Avenue, feels facile, using pretty flimsy analogies aimed



GET THE POINT >> Philosophy suffers on film. // Supplied

at stimulating our guilt rather than our critical faculties while working under the assumption that what constitutes the common good is unambiguous. Zizek's segment works much better, partly because of his knack for provocative one-liners—"We should become more artificial!" he declares, sweating furiously before towers of trash—yet he still has a hard time approaching something like full coherence.

Examined Life's handicapped by its paucity of dialogue. Everyone's given their podium but, with one exception, no one to interact with. Taylor appears fleetingly but, opening statement aside, literally just smiles and nods. For this reason, the segment featuring Judith Butler and activist Sunaura Taylor is in many regards the most successful. They wander through San Francisco, discussing body difference and interdependency, at one point shopping for a sweater for Sunaura, who is disabled—the very act of doing so going some distance toward elucidating their subject further.

Rather than another documentary,

the movie *Examined Life* reminded me of most was actually the animated talk-a-thon *Waking Life*, and I have to say that *Waking Life* is in some ways more philosophically engaging for inviting not only monologues and dialogues about ideas, but also fantasy sequences that dramatize these ideas. Let me say that I really love how Taylor had most of her subjects walk as they spoke, evoking the timeless relationship between walking and thought. But walking also implies movement and exploration, and, for all the critical heavyweights onscreen, *Examined Life* leaves us feeling like we should have gotten a little farther. **V**

SAT APR 18 7PM
MON APR 19 12PM & 7PM
EXAMINED LIFE
WRITTEN & DIRECTED BY ASTRA TAYLOR
FEATURING CORNEL WEST, SLAVOJ ZIZEK, JUDITH BUTLER
MUSIC BY JAMES NEWSON (SIOGA AVE)
★★★★★

DVDs >> IN THE ELECTRIC MIST

DVD DETECTIVE

<< CONTINUED FROM PAGE 31

starts to receive council from phantom Civil War vets. The dead, he explains, "can hover on the edge of our vision with the density and luminosity of mist, and their claim on the earth can be legitimate and tenacious as our own."

Dave doesn't talk like that in casual conversation. His musings on the spiritual realm are reserved for *In the Electric Mist*'s rather literary-sounding voice-over, which, while echoing Jones' far more essential flights of disembodied philosophizing in *No Country For Old*

Men, is one of the film's weak points. To get an idea of just how superfluous this voice-over is you only need to watch the very first scene, where Dave sits at a bar, stares down into a glass of whiskey, then gets up and walks away. His voice-over tells us that he's an alcoholic and is often tempted to drink, but never does—all of which is virtually obvious by the very well-framed and performed scene. But I suspect the voice-over may have been tacked on as someone's idea of a rescue effort, though in the end nothing rescued this film from obscurity

In the Electric Mist screened in a slightly longer version this past February in Berlin before going directly to video. I'd like to say it's shocking that this pretty sharp little bayou thriller brimming with such a wealth of name talent went straight to video, but these days, when a lion's share of many critics' yearly top ten lists feature movies most people never even get to see, nothing's all that shocking anymore.

Tavernier is no stranger to the American South, or even to American crime fiction. Solid and recommendable as *In the Electric Mist* is, it's a far cry from *Coup de torchon*, Tavernier's absolutely brilliant 1981 adaptation of Jim Thompson's deliciously sordid 1964 novel *Pop. 1280*, which follows the infernal trajectory of a seemingly bovine but secretly sociopathic small town sheriff. Tavernier's blackly comic and inspired re-envisioning shifts the action from the West Texas to 1930s French West Africa and shines a dazzlingly fresh light on the story's colonialist undercurrents. It also features masterful performances from Isabelle Huppert and the late, great Philippe Noiret. Criterion put it out on DVD some years back and it is very much worth seeking out. **V**



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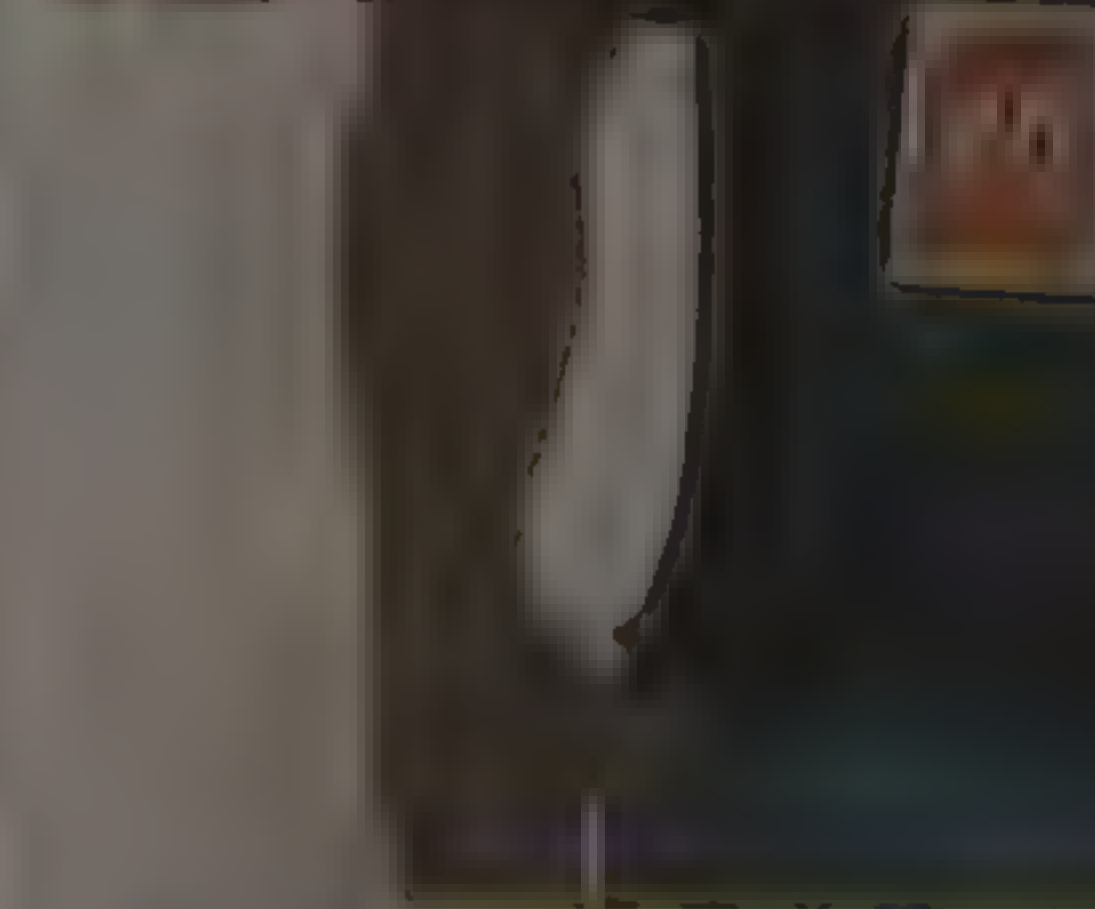
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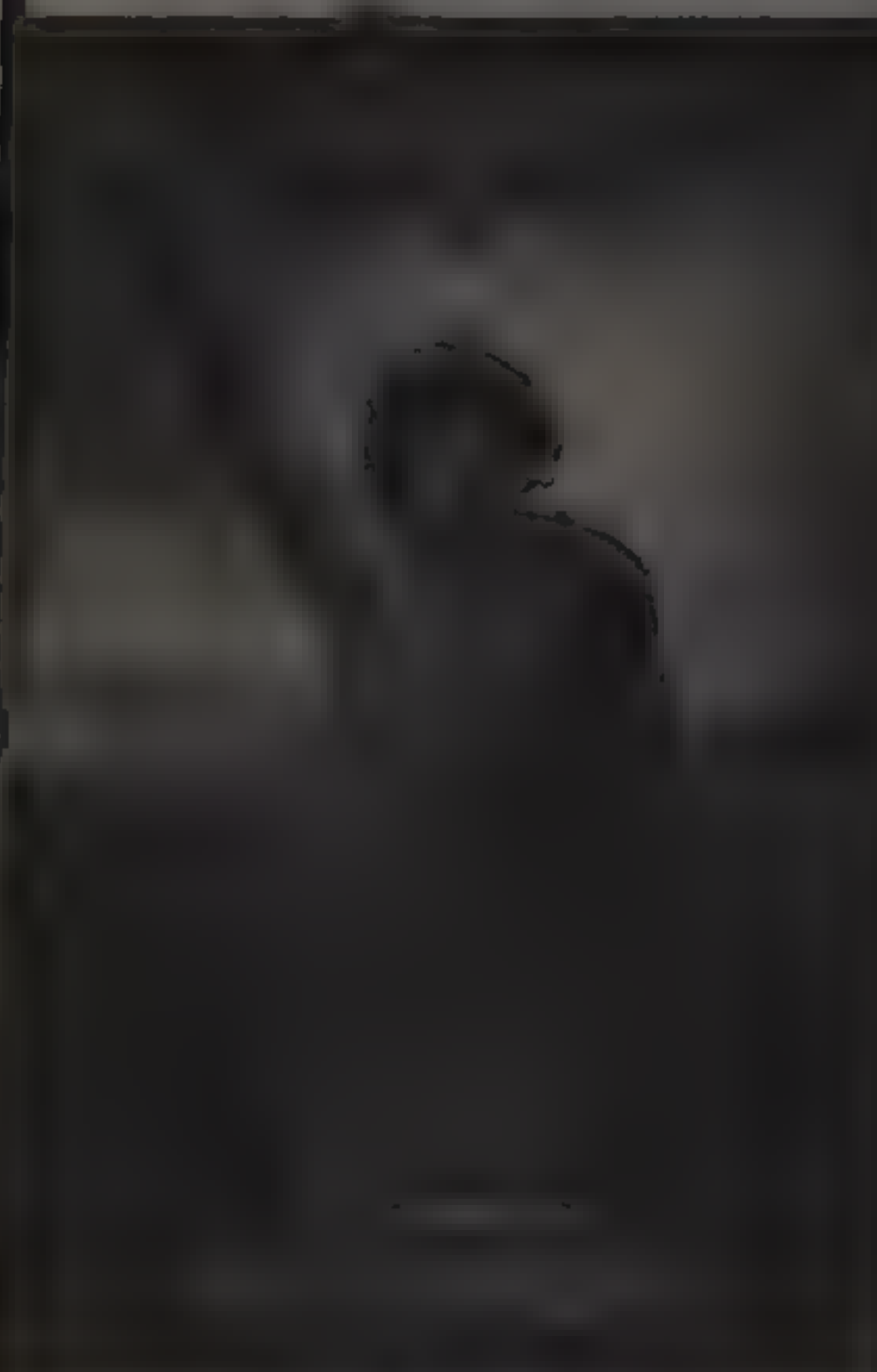
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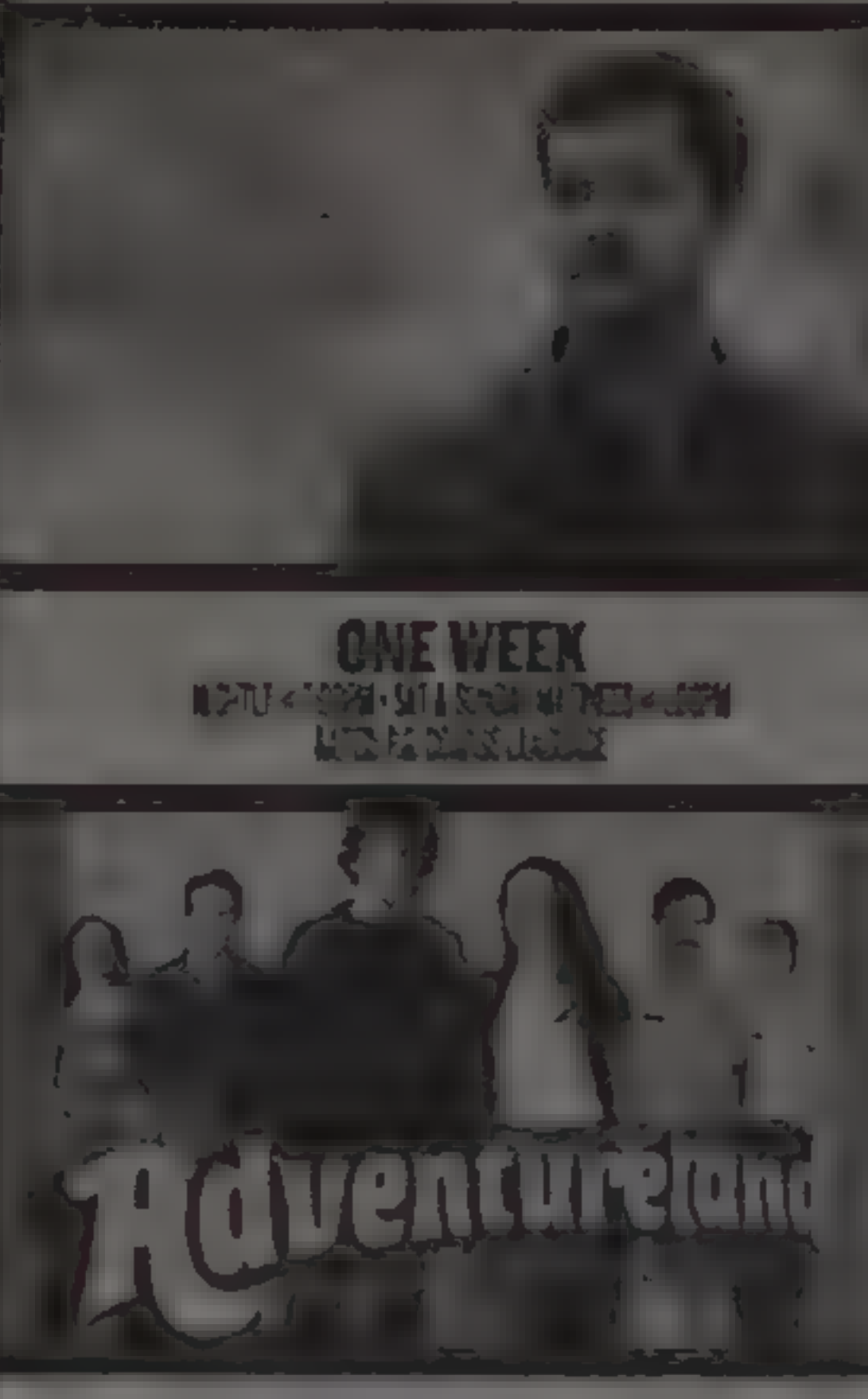


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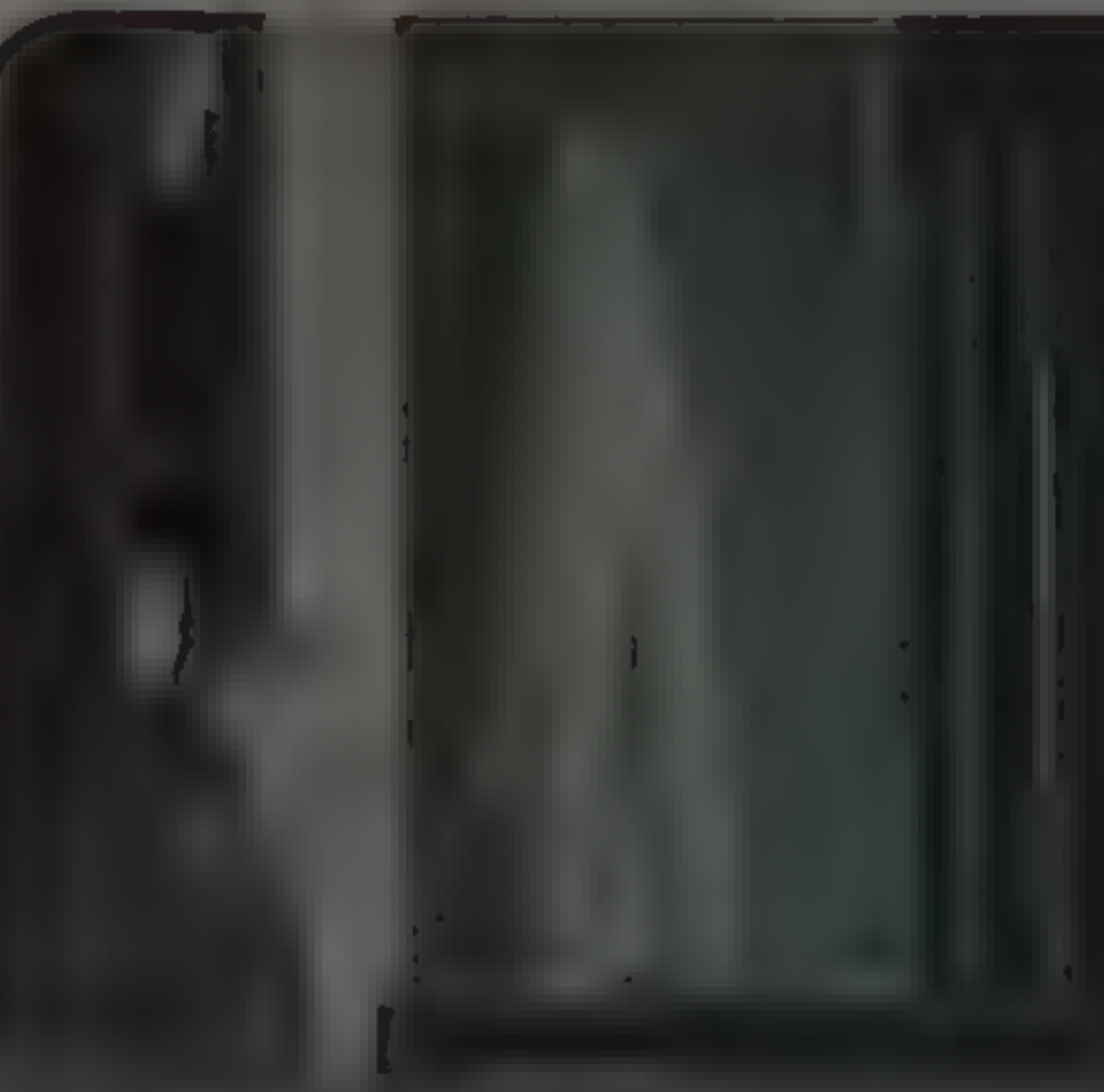
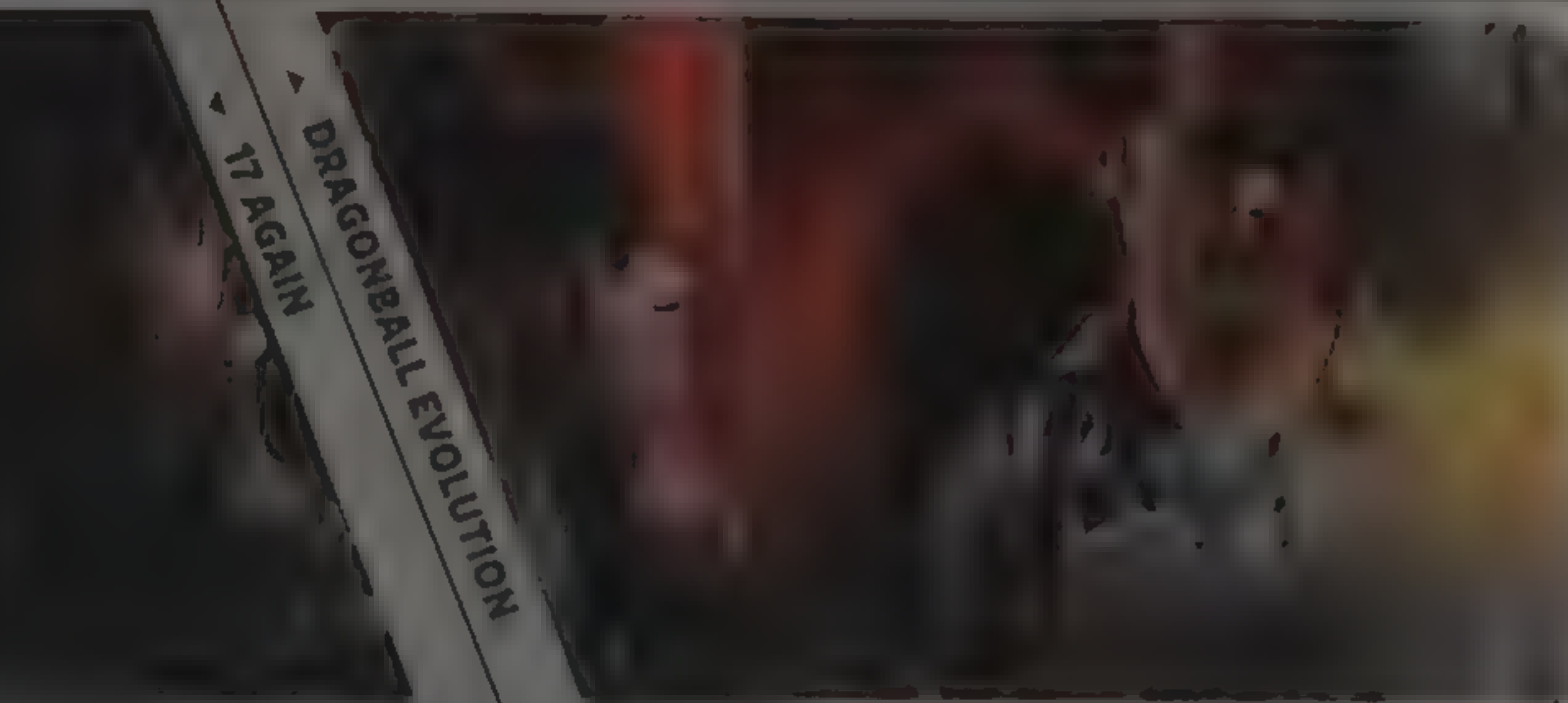
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FILM REVIEWS

17 AGAIN
DRAGONBALL EVOLUTION

Film Capsules

OPENING THIS WEEK

17 Again

Directed by Burr Steers
Written by Jason Filardi
Starring Zac Efron, Leslie Mann, Matthew Perry
★★★★☆

The teen body is potentially subversive in teen "switcheroo" films like *17 Again*, not referring merely to Zac Efron's wiry, over-tanned torso, but rather the cosmically lawless force of physicality that forms the central emotional argument of the film. The genre, perhaps best exemplified by 2003's *Freaky Friday*, which sees an adult unexpectedly transported into a younger form (if not themselves in their adolescent years, an offspring or close relative). At certain points, Efron's performance is manipulated to meet halfway with the undeniable baggage of the actor's fame, a pressure point that in-

forms much of the audience's experience of the film.

Not like I'm trying to overthink these matters.

It's interesting, however, that Efron's first film since the closing of his phenomenally successful *High School Musical* stint plays so eloquently on his teen idol persona. *17 Again* opens with Efron as Mike, a topless and sweaty high school basketball star, shooting hoops in solitude before the basketball game that should ultimately send him towards an Ivy League scholarship. Instead, he abandons his potential in pursuit of a happy life with his class sweetheart Scarlett, presumably pregnant with his child. Years pass, and Mike is jaded and abandoned in his late 30s, played by Matthew Perry in a role far less jubilant in his misery than his *Friends* character Chandler Bing. Scarlett (Leslie Mann) has kicked him out, leaving him housed with geeky Internet millionaire pal Ned (Thomas Lennon).

A brief visit to his former high school where his troubled son and daughter now attend leads to a mysterious encounter with the ghostly janitor. His suspicions lead him to wake the next morning under a bridge, once again his hunky teen self. At first, after proving his absurd case to Ned, Mike thinks it's a chance to try life all over again. But his return to high school is awkward and unsatisfying, as he attends classes with his own kids. His ability to reach out to them with his adult wisdom but golden boy demeanour suggests instead that his purpose is to mend the open wounds of his broken-hearted family, something he is only capable of in the body of a contemporary icon.

17 Again takes only so much advantage of the fascinating element I've proposed, but hits enough clever notes to keep its predictability at bay. In my favourite scene, a sex ed teacher (believe it or not, Margaret Cho) passes a box of condoms throughout the class, which Mike politely refuses. He proceeds into an argument for abstinence from the perspective of a proud father which promptly melts the hearts of his hormonal female classmates. Efron woos more than the glossy pink wallets of fanatic teen girls (and

maybe a few boys)—the density of his body language and vocal performance in the scene methodically slow down the speediness of teen culture to beg a second look at itself. He's no James Dean but I'll go as far as George Hamilton in *Where the Boys Are*.

JONATHAN BUSCH

NOW PLAYING

Dragonball Evolution

Directed by James Wong
Written by Ben Ramsey
Starring Justin Chatwin, Chow Yun-Fat
★★★★☆

It would be unfair to tar all of manga/anime with the same brush—there are some truly mature, layered works out there, like the philosophical, though still thrilling and violent, *Ghost in the Shell* series, for instance—but the genre definitely seems pretty strongly weighted to the sensibility of barely pubescent boys. Occupying a strange kind of middle-ground between adult and childhood entertainment, it tends to trade in simplistic, juvenile themes and stories, but has far more explicit sex appeal and violence than your usual kiddie fare: tits and fists usually show up in a one-to-one ratio, and neither is ever very far off.

That said, 13-year-olds need entertainment, too, but even they could do better than *Dragonball Evolution*, based on the popular manga/anime. Not only are some of the genres worst tendencies fully prevalent, the production values are generally on par with an episode of *Mighty Morphin' Power Rangers*, from the painful dialogue and hole-riddled plot to the prosthetics on the main villain, who would compare unfavourably to original *Star Trek* aliens. (*Dragonball* was a property that had been stuck in development hell until it was fast-tracked when the writer's strike threatened, and boy does it ever reek of a last-minute rush job to try and bilk fanboys out of money, only emphasized by the fact that the drought of new films never materialized.)

Opening with a nice and lazy voice-over explaining the backstory, we're quickly dropped into one of Goku's (Justin Chatwin) training sessions with his grandfather, where we learn a little bit

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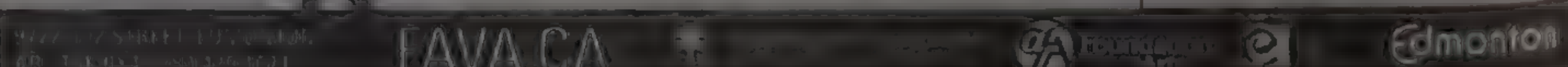
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FILM REVIEWS

Film Capsules

about some of the mystical forces at work in this particular world. After some more expository dialogue, grandpappy gives Goku one of the titular dragonballs for his birthday, something with the power to destroy (or save) the world that is nevertheless handled like it was a Swatch bought at a garage sale. Pretty soon, the nefarious Lord Piccolo (James Marsters) comes calling, kills grandpa and sends Goku and a band of hot chicks (Emmy Rossum, Jamie Chung) and horrifically mugging Asians (Chow-Yun Fat, Joon Park) off to gather up the remaining balls and save the world.

What follows are some so-so action scenes and plot holes that a seven-year-old could see through (literally, in the case of the screening I attended), too crappy to be exciting and too self-serious to at least be campy. *Dragonball Evolution* was never going to be brilliant, but even 13-year-old boys are harder to please than this.

DAVID HERRY

// DAVID@VUEWEEKLY.COM

Hannah Montana: The Movie

Directed by Peter Chelsom
Written by Dan Berendsen
Starring Miley Cyrus, Billy Ray Cyrus
★★★★

On the last stop of Madonna's last tour, I heard she cut her first song short. She tore off a blonde wig, exposing her flat, mousey-brown locks flecked with streaks of grey. In tears, she proclaimed, "I can't go on. I'm not who you think I am. My name is Wendy Farquharson. I'm actually a secretary at an ophthalmologist's office in Winnipeg. I married a school bus driver, and our only child is a labradoodle named Bree."

But the audience promised to support her, and keep her secret from the rest of her fans. Before once again donning her signature look, Wendy sang a heart-wrenching cover of "Holding Out for a Hero." No, I wasn't there. But my cousin was, the same one who swears she heard Tommy Hilfiger's racist remarks on Oprah.

Such is the dilemma that conflicted teen Miley Stewart (Miley Cyrus) faces in her double life as Hannah Montana, the most famous girl in the universe. Before she hits the stage in her opening number, her dad Robby Ray (Billy Ray Cyrus) reminds her that she has a sink full of dishes waiting for her at home after the concert. At first she protests, but doggone it, the little trooper accepts the extra mile required to live a normal life outside of wrestling Tyra Banks in a Rodeo Drive shoe store to score her best friend's birthday gift.

Luckily, Miley has her tough-love pop to keep her level amidst the chaos. Once Miley is ready to, upon the advice of her publicist (Vanessa Williams), ditch her Tennessee grandmother's birthday to replace Beyoncé at the "New York Music Awards," Robby Ray hijacks her trip to a family gathering at her deceased mother's hometown Crowley Meadows. Miley gets reacquainted with girlhood chum Travis (Lucas Till), who has since grown into a strapping teen cowboy hired by Miley's grandmother to rebuild her chicken coop. It's just what Miley needs to rediscover her roots as a country bump-

kin. Her experimental rehab soon makes her witness that Crowley Meadows is in danger, thanks to a vile commercial developer. But if she can bring Hannah back home to a benefit concert, maybe the town can be saved.

There's little more to say, other than Hannah Montana had the theatre of 10-year-olds and their moms cracking up like, well, they were smoking crack. The only fun had is that which you make for yourself, like imagining if Miley Cyrus, now as famous as her one-dimensional alter-ego, will cut herself open to a three-inch tall blue alien à la *Men in Black*. He, of course, will cut an album, and will become as over-exposed as his predecessor.

JONATHAN BUSH

// JONATHAN@VUEWEEKLY.COM

Observe and Report

Written & directed by Jody Hill
Starring Seth Rogen, Anna Faris
★★★★

The first fat white man is glimpsed scampering across the vastness of the mall parking lot. He wears only a trench coat. We don't see his face. He flashes his flabby nakedness to all available female victims. "Hey bitch!" "I'm gonna fuck you!" "See my dick!" His attacks are essentially verbal hit-and-runs, though the sight of his flapping ding-dong probably causes the more lasting trauma.

The second fat white man is the mall's self-designated head of security. Ronnie (Seth Rogen), delusional, bullying, gun-obsessed, bipolar, socially disabled, overly fond of jogging pants and possessing violent impulses about ready to blow, is a potentially far greater threat to the general public, yet he is, in his small way, their protector. He's the protagonist of Jody Hill's *Observe and Report*.

The two fat white men are marked from the outset as opponents. In a sense they're mirror images of one another, and as is usually the case in tales of doppelgängers, there's only room for one. In this case, it's the younger, weirdly charming one. He might make racially driven threats, get trigger happy with his Taser and beat the living shit out of adolescent skaters now and then, but he never goes around showing his johnson to the world, and that apparently makes all the difference.

With Ronnie's fixation on an unattainable blonde (Anna Faris, quite brilliant in a frustratingly underdeveloped part), his messiah complex, and his voice-over—"The world doesn't need another scared man ..."—speaking to us over images of him working out, the model for this anti-hero is quite clearly Travis Bickle, and the notion of setting a blackly comic *Taxi Driver* in the sunny suburbs is an inspired one. The cast seems to be beautifully aligned in their ability to fuse the necessary bleakness and mania, and Hill's immediately apparent knack for cutting out of a scene right on the crest of a comic-shock wave invites us to settle in for something special. But *Observe and Report* is sadly neither here nor there. Its dementia is all surface. It's a tease of a movie that finally doesn't even try to follow through on its promise to probe psychosis for comic payoffs.

Part of the problem is that the world

▶ OBSERVE AND REPORT
▶ HANNAH MONTANA: THE MOVIE



of *Observe and Report* is without consequence. Sometimes, for the sake of a solid but purely short-term gag, it allows to us to recognize Ronnie as a total nutcase living in a world of puerile fantasy. At other times, especially the ending, the movie surrenders itself to Ronnie's fantasy and rewards his insanity, though strictly in the modest ways of the mainstream lovable loser comedy. Going in either direction might have resulted in something compelling, disturbing or more consistently hilarious, but Hill tries to have it both ways, going for the schadenfreude and the sentimentality at once, and winds up making something essentially incoherent.

DEEF DRAVE

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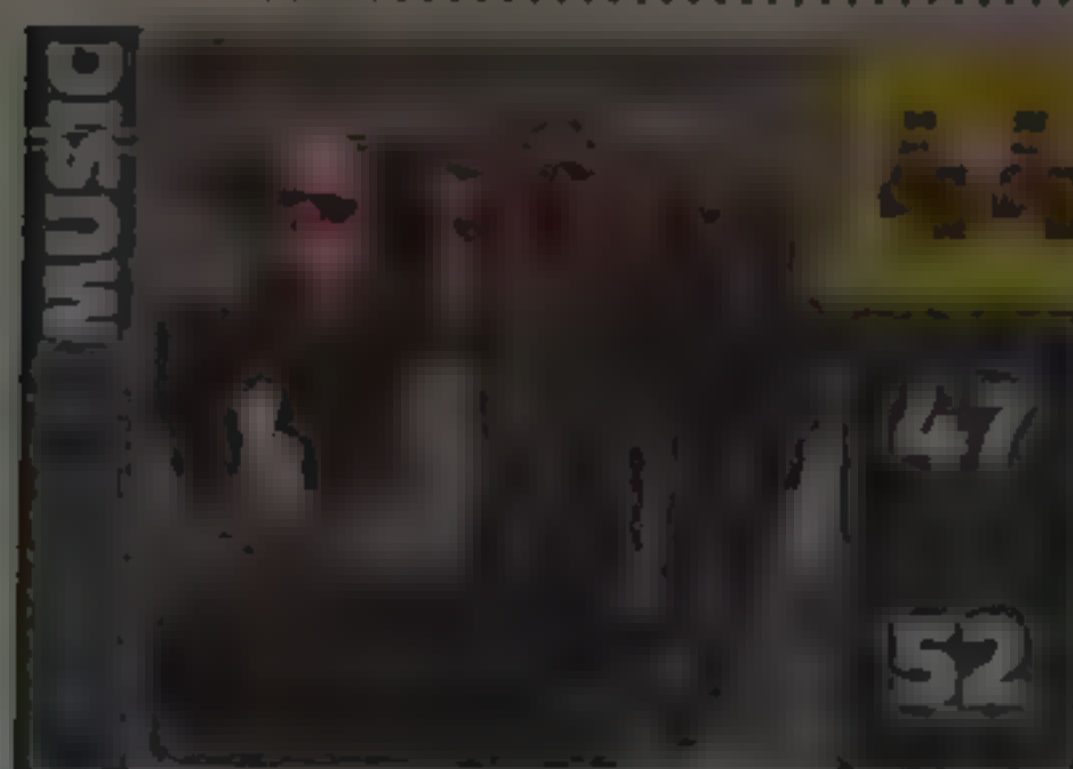
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EXPERIMENTAL ELECTRONIC MUSIC FESTIVAL GOES WEST TO CELEBRATE TENTH ANNIVERSARY

BRYAN BUSTLES

Not since former mayor Bill Smith was photographed with the chief of police checking out what all the fuss was about at a local rave has electronic music been so popular in this city and across the country. Though Canada has always been more receptive to rock music than it has dance music, for a year or two when rave was at its peak it seemed that dance music might give rock a run for its money in youth culture. Dedicated rave clubs opened up, the colourful fashions typical of the movement permeated the street and genre-splicing conversations ran to drum-and-bass and happy hardcore, rather than grunge and oi. Everyone had a backpack full of Chupa Chups.

Soon, however, parental and police panic over drug use at raves and dance clubs all but shut the scene down. In some places it limped on, but never as much more than a niche interest,

and sometimes as a scene that centred solely on the supremacy of drugs. Laws about how late clubs could stay open were enacted, making it impossible for the all-night-party atmosphere of the rave scene to exist. Indie, emo and other rock offshoots gained supremacy amongst young music fans.

But of course, culture is cyclical. Pockets of support for dance music expanded and scenes got bigger, little by little. Artists like Crystal Castles, Peaches and Edmonton's Shout Out Out Out Out fused dance music with punk's attitudes and esthetics, making it palatable to kids who would never have given it the time of day before. This fusion opened a whole new world to people who didn't even know that music could be made without a guitar, bass and drums, but on instruments with futuristic names like TR-808, DX7 and moogerfooger.

From well before any resurgence in the mainstream, Montréal's MUTEK festival has been promoting electronic music and digital art to Canadian

and international audiences. From its beginnings in 2000, the festival has brought together electronic music's biggest names and put them alongside its rising stars, pushing the genre and helping to foster a scene in Montréal and beyond. This year, for the festival's 10th anniversary, MUTEK is bringing a tour across Canada for the first time, a testament to the growth of dance music across this country.

Headlining the tour is the Mole, known to friends as Colin De La Plante, a Canadian ex-pat living in Berlin after a stint in Montréal. Moving from his home on the West Coast was an eye opener, explains De La Plante, and it makes a lot of sense that Canada's most European city would function as the breeding ground of dance music's revival. From the way Montréal functions as the antithesis to the generally conservative way other Canadians enjoy music to the regulations surrounding how late clubs can stay open, everything in

Montréal seems geared towards dance music's culture.

"It was an experience, it was totally different—it was like moving to space," he enthuses about his journey to la belle province. "Even if you just look at the laws that govern where and how you can listen to music it's so different. When I left BC they were still closing bars at midnight on Sundays and in Québec it's three o'clock, so everything changes. The way people celebrate too—French Canadians are a completely different breed of people."

The question, however, is whether what appeals to a different breed of people would appeal to the wider Canadian audience predisposed to rock 'n' roll.

Edmonton's Clinker, or Gary James Joynes, thinks that now is the time. Having played MUTEK in 2003 and being involved in the festival in one form or another over the course of a number of years, Joynes was asked by the tour's organizers whether or not Edmonton

would be able to garner enough support for a MUTEK event. He was unequivocal in his answer.

"I said, 'Yeah.' I really believe there would be—there's a lot of excitement about that festival here," he says from a practice space where he's rehearsing what he'll be playing at the event. "There's a level of sophistication to the way they've always presented the music that I was always attracted to and I think Edmonton's ready for that now. There's a fairly decent contingent of Edmontonians that make the trek and the pilgrimage to MUTEK every year, so I figure there's enough people here to actually support a night here."

More known for his experimental work than for something you can shake your ass to, Joynes is changing it up to bring the party to the event. Teaming up with DJ Wijit, the two will be presenting a collaborative set that will see them work together to create something danceable and cutting edge.

"I don't typically write techno kind of



stuff myself, but I have a long history with techno and I used to do a lot of minimal techno, but I thought it made sense for this to join forces with DJ Wi-jit who I know has a great collection of minimal techno which is MUTEK-infused and influenced kind of techno music," he says. "We got together last night and went through his record collection and picked out a whole bunch of records that we thought would work for our set, and then basically what I'm going to be doing on top of that is I'm going to be bringing in electronics and playing on top of the music he'll be mixing. So I'll be doing a live set over top of his DJ set and we're gonna mix the two sounds together."

Joynes is confident that the Edmonton MUTEK event will live up to the hype that Montréal organizers have created over their 10 years of producing the festival. The small but mighty electronic music community in Edmonton is committed to making sure that the evening goes off without a hitch, and that it has the sophistication that Joynes brought to MUTEK in the first

place. Finally, all-night dance parties are back in Edmonton.

"That was my main concern," explains Joynes about living up to the expectations that come with having MUTEK's name on the event. "You can't just go at this halfheartedly; I really think that if we're gonna take this on you gotta do it right."

"Everybody that's involved from Edmonton, we all got together on Tuesday, checked out the venue and ran some sound through the system and got a sense of what we're going to build in there. There's a super level of excitement and enthusiasm from the organizers and everybody that's involved is going the extra mile to really make this something special." **V**

FPI, APR 17 (17:00)
MUTEK
WITH THE MOLE, C. NER AND C. M. F. F. F.
FPI 1774-0-1-114-15
ALLEN IS THERE, SIC - 010

NK 7'S ESSENTIAL RECORD LAB

My vinyl habit is a pretty big focus for me. When I'm buying records to DJ, I tend to gravitate to particular labels that I trust to be in line with my tastes in electronic music as much as, or even moreso, than specific artists. Here are five of my top label picks that make up a good part of my crate: —Nik 7

DC Recordings: A British label with a strong focus on analogue synthesizers and production that often sounds like it is updating Prog-rock and synth-based Krautrock sounds for the modern dancefloor. DC Recordings is home to The Emperor Machine (possibly my favorite electronic music producer of all time), as well as a solid stable of lesser-known artists like White Light Circus, Padded Cell and The Oscillation.

DFA Records: New York label that really spearheaded the crossover appeal of dance music for a rock crowd. They made their name with label owner James Murphy's own LCD Soundsystem, and other heavy hitters like the Juan Maclean, the Rapture, Hot Chip, and Hercules And Love Affair, but these artists are really just the tip of the iceberg. DFA has consistently been releasing an incredible number of 12-inch singles from relatively unknown, but always interesting, artists. Their releases are always a little bit on the weird side, and tend to incorporate a lot of live instrumentation and classic analogue synth sounds, often with a strong nod to disco and early house music. A current DFA staple in my record crate is the debut 12-inch from New York duo Still Going, which I play pretty much every time I DJ. DFA also recently launched a subsidiary label called Death From Abroad, which deals with like-minded artists from outside of the US.

Tiny Sticks: This is another British label which is run by production duo Mock and

Toof, who are fantastic artists in their own right with strong ties to DFA/Death From Abroad (both as remixers and their own releases on those labels). Tiny Sticks releases mostly 12-inch singles, ranging from the slower tempo Disco House sounds of Mock and Toof's own production, to harder hitting electro-house offerings from artists like Style of Eye (one of my faves) and Telespazio. Once again, analogue synth sounds and live instrumentation (at the very least percussion) seem to be a running theme throughout their releases.

Turbo Recordings: Long running Montréal label started by Tiga about 10 years ago. Turbo has really been a pioneering label for electro house, especially coming from Canada, with a strong international roster that has included Tiga himself, Jesper Dahlback, Jori Hulkonnen, Chromo, DIM and many other heavy-hitting artists. I haven't necessarily liked all of their releases, but they are definitely consistent enough that I always check out their new releases for a welcome addition to the "peak night" section of my crate. Recently I've really been feeling new Turbo singles from DMX Krew, Compuphonic and Kolombo and Jesper Dahlback. The new Tiga album seems to be shaping up to be pretty killer too, from what I've heard of it.

2020 Vision: A mostly tech house focused label based in Leeds and headed up by renowned DJ Ralph Lawson. I was first introduced to this label via Lawson's live band, 2020 Soundsystem, and I have really grown to love a lot of the artists on the label and consistently play their records out when I DJ. Label highlights for me include releases by 2020 Soundsystem, Spirit Catcher, Random Factor, Nick Chacona and Simon Baker. I can always find a place for these records in one of my DJ sets. **V**

Cecil Frena (GOBBLE GOBBLE, Gift Eaters, Push Pins, the Hydeaway), one of the organizers of the Edmonton stop on the MUTEK tour, presents his five picks for essential electronica albums.

Alva Noto, Transform (Mille Plateaux, 2001) Headphones and this record must be at least as effective at reconfiguring neural pathways as psychoactive drugs. Fortunately for us, it's unlikely that Carsten Nicolai will be licensing this minimal glitch masterwork to pharmaceutical companies. Performing at MUTEK_10 Montréal this year.

Murcof, Remembranza (Leaf, 2005) "Sterile" is usually a word used by music journalists to dismiss music on the basis that it is devoid of emotional content or "soul." In this case, I use it to describe the sound of the universe after all life thereupon has been thoroughly obliterated by faceless and hideous carnage. Murcof performed at MUTEK in 2002 and 2008.

Gas, Zauberg (Mille Plateaux, 1995) Zauberg effortlessly slides out lush slabs of pad, propelling them forward with muted house sensibility. Genre-defining moments abound, and fortunately for us, Wolfgang Voigt is still a busy man—dozens of pseudonymous releases and co-founding Kompakt records aside, he's also performing at MUTEK_10 Montréal, as Gas, this year.

Fennesz, Endless Summer (Mego, 2001) Centre the melody—let it breathe in hypnotic loops—and focus on texture. *Endless Summer*, by dint of its sheer beauty and maturity, made this approach seem like a fresh challenge to songwriters everywhere. Fennesz performed at Mutek in 2008.

Monolake, Hongkong (Chain Reaction, 1997) Monolake is notable both for its incredibly forward-thinking electronic music, and for its fascinating role in the genesis of now-ubiquitous music software Ableton Live. On *Hongkong*, field recordings are lovingly layered with sheets of synths and percussive clatter. Robert Henke of Monolake & Christopher Bauder will present their ATOM installation, which features a series of compositions played on a matrix of 64 illuminated helium balloons, at MUTEK_10 Montréal this year. **V**

NEW CITY

ROBB ANGUS
ON THE ROCKS
SHOCKER SUNDAYS
WITH KING MUSKAFI
ON APR 19; 9PM
DOOR: \$10
HAVEN SOCIAL CLUB
Souljah Fyah
Sundays hosted by Rhea March;
8pm; \$10 (door)/\$5 (student)/\$5
(restaurant/pub employees with
pay stub)
HULBERT'S Sunday Songwriter's
Stage hosted by Rhea March; 7pm;
\$5/person minimum charge
LOOP LOUNGE Jam hosted by JJ,
Lenny B and the Cats; 4:30pm 'til
whenever
NEWCASTLE PUB Sunday acoustic
open stage with Willy James and
Crawdad; 3-6pm
NEW CITY Open Mic Sunday hosted
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no cover
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ON THE ROCKS Shocker Sundays with
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ROSE AND CROWN Slow Burn; 6-10pm
ROMA LUNCH BUNCH SUNDAY 12-11
Polujin (classical guitar); 5pm
SEWARD CLUB Acoustic Jam
co-op Live music every Sun;
2-4pm Sundays: Donna Durand
(roots, indie, folk)
STARLITE ROOM Mother Mother,
Said The Whale; 8pm (door);
tickets at Ticketmaster.ca
ST. FRONZON'S ANGLICAN CHURCH
Northern Lights Folk Club:
Voices for Habitat featuring
Jeremy Spurgeon, the Piatta
Forma Community Choir,
Martin Kerr, Jay Anthony Willis,
Jodi Penner, Erin Faught and
Adam Buttram; variety concert
at 7pm; fundraising event for
Habitat for Humanity starts at
6pm; \$10 at TLX on the Square,
door

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EDMONTON, ALBERTA



10081 JASPER AVE

COMMENT: ONLINE DISTRIBUTION

But what is it worth?

Everyone has a different value system, but what happens when specific values change? Because radio isn't as powerful as it used to be, labels must pray at the altar of mailing lists and online distribution. Instead of putting out a video on MuchMusic and simply selling a CD-Single at HMV, the new strategy requires give and take. Bands are giving away their new singles in exchange for your email address. Peter, Bjorn and John recently took this method for the group's "shut the fuck up, boy" song "Lay It Down." The Streets let you listen to some heavy-handed world-vibe high-school poetry on "The Escapist" in the same way. Wolfmother is weirdly allowing you to get the band's new single by plugging a phone number into a prompt. I wonder what they do with all this information?

Thankfully, Phoenix doesn't really want to catalogue you, the group just wants you on its team. In the case of its mindblow-

ingly catchy, potential single-of-the-year "1901", you just go to the band's website (wearephoenix.com), click around and go on your way. Not only did this move make the single widely available to anyone on Earth, but it intrigued me and many others regarding the upcoming album's potential value. If the single is this good, how's the rest of it?



Even more forthright was Glassnote and Loyaute's decision to release the individual parts of "1901" for today's everyman producer. You can download a compressed file with each separate section of the song to be manipulated at will from the aforementioned website. The remixes so far are pretty diverse too, from Alan Wilkis's half-step minimal electro take to the Teenagers' '80s-infused dynamic live band version. While it's not exactly trail-blazing, as Radiohead, Nine Inch Nails and the Roots were far ahead of the curve in

using the Internet to forge a symbiotic relationship with their more creatively inclined fans, this option laterally alters the value of the song.

It seems like a bigger tune if there are tons of remixes of it. The fact that the song is so interesting that people want to take a crack at it just makes the song seem more powerful. The website features links to a YouTube channel, a Twitter page, a MySpace music site, a Facebook group, a blog and a message board. This is manufactured omnipresence. It's not something people would have considered doing a decade ago. Labels are realizing they literally have to give away music to get people in line to buy it. High-powered marketing moves like this dissuade people from the knowledge that they can get a whole album for free almost instantaneously. Unbeknownst to the Nickelback fans driving down Whistler as the weather gets better, we have more control of what we listen to than ever before. **V**

stage, all gear provided; hosted by Rob Taylor

EDMONTON EVENT CENTRE, CLYDE Rossdale, Suzie McNeil; 8pm
EMPIRE BALLROOM Open Mic Sundays battle of the bands until Apr 19; 9pm (door); \$10
HAVEN SOCIAL CLUB Souljah Fyah Sundays hosted by Rhea March; 8pm; \$10 (door)/\$5 (student)/\$5 (restaurant/pub employees with pay stub)
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DJs

BACKSTAGE TAP AND GRILL Industry

Night; with Atomic Improv, Jameoki and DJ Tim
BLACK DOG FREEHOUSE Sunday Afternoons: Phil, 2-7pm; Main Floor: Got To Give It Up; Funk, Soul, Motown, Disco with DJ Red Dawn
BUDDY'S NIGHTCLUB Latest and greatest in House, Progressive and Trip-Hop; Rudy Electro; 10pm-2:30am; guest DJs inquire at kelly@michetti.com
GINGUR LADIES Industry Sundays
NEW CITY SUBURBS COUNTRY SUNDAYS with Neighbourhood House
OVERTIME DOWNTOWN Sunday Industry Night: Requests with DJ Bo
WUNDERBAR Sundays DJ Gallatea and XS, guests; no cover

MONDAY

BLACK DOG FREEHOUSE Sleeman Mondays: live music monthly; no cover
BLUES ON WHYTE Auntie Kate
DEVANEY'S IRISH PUB Open stage Mondays with different songwriters hosting each week; presented by Jimmy Whiffen of Hole in the Guitar Productions; 8-12
HAVEN SOCIAL CLUB Jazz Night; 7pm; \$10 (door)/\$5 (student)
PAWN SHOP Bye Bye at 4:20pm; Burlesque Party at 7pm
PLEASANTVIEW BRASSBANDY HALL Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Tyme Fiddlers Society; 7pm
ROSE BOWL/ROUGE LOUNGE The Legendary Rose Bowl Monday Jam: hosted by Sherry-Lee Wisor/Mike McDonald (alternating); 9pm-12am

Dis

BAR WILD Bar Gone Wild Mondays: Service Industry Night; no minors; 9pm-2am
BLACK DOG FREEHOUSE Main Floor: Eclectic Nonsense, Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders
BUDDY'S NIGHTCLUB Rudy Electro latest and greatest in House, Progressive and Trip-Hop; 12am-2:30am; interested guest DJs inquire at kelly@michetti.com; karaoke with Tizzy, amateur strip contest; 9pm-12am
FILTHY MONASTY'S Metal Mondays: with DJ S.W.A.G.
FLUID LOUNGE Mondays Mixer
NEW CITY LIKWI LOUNGE Daniel and Fowler (eclectic tunes)

TUESDAY

AVENUE THEATRE Metric (acoustic); 8pm
BLUES ON WHYTE Auntie Kate

DRUID (JASPER AVENUE) Open stage with Chris Wynters
LE'S PUB Ammar's Moosehead Tuesday open stage every Tuesday night; 9pm-1am; featuring guests; hosted by Mark Ammar and Noel (Big Cat) Mackenzie
O'BRYNE'S Celtic Jam with Shannon Johnson and friends
SECOND CUP-24 STREET Open mic every Tue; 8-10pm
SECOND CUP STANLEY HULBERT HUB Open mic every Tue; 7-9pm
SIDELINERS PUB Tuesday All Star Jam with Alicia Tait and Rickey Sidecar; 8pm
STARLITE ROOM Exclaim 17th Anniversary Tour, Thunderheist, Winter Gloves; 8pm (door); \$15 at TicketMaster, Union events, Blackbyrd, Listen
YARDBIRD SUITE Tuesday Nights Jam Sessions: Doug Berner Trio; 7:30pm (door)/8pm (show); \$4 (member)/\$4 (guest)
WINSPEAR CENTRE Arrogant Worms; 8pm; \$34 (adults)/\$17 (youth 21 and under) at the Winspear box office

DJs

BLACK DOG FREEHOUSE Main Floor: CJSR's Eddie Lunchpail; Wooftop; with DJ Gundam
BUDDY'S Free pool and tourney, DJ Arrowchaser; 9pm
ESMERALDA'S Retro every Tue; no cover with student ID
FUNKY BUDDHA (WHYTE AVE) Latin and Salsa music, dance lessons 8-10pm
GINGUR SKY Bashment Tuesdays: Reggae music; no cover
NEW CITY LIKWI LOUNGE 'abilly, Ghoul-rock, spooky with DJ Vylan Cadaver
RED STAR Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly
SPORTSWORLD ONLINE AND AND ROLLER SKATING DISCO Retro Night; 7-10:30pm; www.sports-world.ca

WEDNESDAY

ARDEN THEATRE The Grande Concert; 7pm; \$10 (adult)/\$5 (17 and under/senior) at TicketMaster
BLACK DOG FREEHOUSE Main Floor: Glitter Gulch Wednesdays: live music once a month
BLUES ON WHYTE Auntie Kate
COPPERPOT RESTAURANT Live jazz every Wednesday night; 6-9pm; Don Berner Trio on Apr 22
EDDIE SHORTS Open stage every Wed all gear provided
FIDDLERS ROOST Little Flower Open Stage with Brian Gregg; FSM Video Premiere and Weird Instrument Night; 8pm
FOX DEN The Mary Thomas Band Wednesday night open stage; 8pm-12am
HAVEN SOCIAL CLUB Open Stage with

Ido; 8:30pm; free
HOOLOGANZ PUB Open stage Wednesdays hosted by Shane and Blaine
HULBERT'S Every Wed Sing with the Rubber Band (sing-along, dance comedy, karaoke, trivia); 8-11pm
\$6 minimum charge
LEVEL 2 LOUNGE Open mic
PAWN SHOP Grant MacEwan Mus. 8-10pm
PILGRIM'S RESTAURANT 8pm
PLAZA DANCE TROUPE 8-10pm
Acoustic Bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening
RED PIANO-PIANO BAR Jazz and Shit Wednesdays featuring Dave Babcock and his Jump Trio
RIVER CREE Wednesdays Live Rock Band hosted by Yukon Jack; 7:30-9pm
SECOND CUP-MOUNTAIN EQUIPMENT Open Mic every Wed, 8-10pm
STARLITE ROOM Kreator, Exodus, Belphegor and Warbringer; 8pm (door); \$28.50 at TicketMaster, Blackbyrd, Megatunes
STEEPS TEA LOUNGE-COLLEGE PLAZA Open mic every Wed; 8-10:30pm
TEMPLE Wyld Style Wednesday Live hip hop, every Wed; \$5
WILD WEST SALOON Robert Rowan

Classical

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THURSDAY NIGHT!

THRIVING IVORY

APRIL 16 - STARLITE ROOM

18+ NO MINORS - DOORS 9PM
TICKETS ALSO AT BLACKBYRD

VUE

ST
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exclaim!
17th ANNIVERSARY TOUR

THUNDERHEIST

WITH
WINTER GLOVES
AND
DJ DEGREE

**APRIL 21
THE STARLITE ROOM**

18+ NO MINORS - 8 PM
TICKETS ALSO AT BLACKBYRD
BLACKBYRD & LISTEN!
PRIVATE CLUB MEMBERS & GUESTS

X3 ARTIST OF THE MONTH

CJST

STARS

ATTACK IN BLACK

APRIL 18 - PAWN SHOP

NO MINORS - DOORS 9PM
TICKETS ALSO AT BLACKBYRD

KREATOR



WITH BELPHEGOR AND WARBRINGER

APRIL 22 - STARLITE ROOM

DOORS 8 PM - 18+ NO MINORS - TICKETS ALSO AT BLACKBYRD
PRIVATE CLUB MEMBERS & GUESTS

STARS

MURDER OF DEATH

APRIL 26 - STARLITE ROOM

18+ NO MINORS - DOORS 8 PM
TICKETS ALSO AT BLACKBYRD

STARS

VUE

the KILLERS



APRIL 27 - REXALL PLACE

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BLACKBYRD

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MAY 7 - BRIXX BAR & GRILL

9 PM - NO MINORS - TIX ALSO AT BLACKBYRD

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Dear pen pal

Exodus's Gary Holt talks paranoia, the Internet and tape trading

STEVEN MURKIN

PHOTOGRAPH BY JEFFREY M. LEE

IDespite the economy, people are showing up, people are buying merch and people are killing each other, so I'm happy," laughs Gary Holt, guitarist for San Francisco thrashers Exodus. "I think heavy metal's one of those art forms where things have thrived during bad times 'cause it gives people an outlet to let off a little steam."

Holt knows a little something about thriving during bad times, too. The guitarist is one of Exodus's founders—along with on-and-off-and-on-again drummer Tom Hunting and guitarist Kirk Hammett, who split Exodus for another little thrash band called Metallica a few decades ago—and the only member who has remained with the band throughout the ups and downs.

But while there have been plenty of those ups and downs over the band's nearly 30-year existence—everything from record label difficulties to your standard run-of-the-mill member changes to the death of original front man Paul Baloff in 2002—there's been a sense of calm that has descended on the Exodus camp in the last few years. Since the band hooked up with Nuclear Blast Records for 2004's *Tempo of the Damned*, and the lineup stabilized a couple years after that with Hunting returning to the drum stool after some time off and vocalist Rob Dukes and guitarist Lee Altus joining Holt and longtime bassist Jack Gibson, things haven't looked so bad. And that's just what has Holt feeling a little worried.

"Everybody's completely committed and focused and we've just worked our asses off for these last few years to get to where we want to be, and we're still working," he explains. "We're at the point now where we're really paranoid about letting our foot off the gas. That's why we just keep pumping out



EXODUS >> Do we look paranoid? // Supplied

releases and keep ourselves busy, because we don't want to stagnate.

"Within this band there's a solid level of paranoia that keeps us driven like it's us against the world, whether it's true or not," he adds. "If we keep that perceived chip on our shoulder we're that much more dangerous."

While the members of Exodus certainly do cut an imposing figure, Holt's not really suggesting that the band needs to be so full of rage that it terrifies its fans. There is a healthy side to discontentment, though, and that's what Holt is tapping into. After years of struggling to keep the band upright, it would be easy for the guitarist to relax now and stop pushing so hard, but he's quick to acknowledge that the music industry is a changing place and the ground that Exodus is standing on these days is shaky, with the Internet's facilitation of illegal downloading sapping the album's potential for moneymaking. And while Metallica takes much of the heat for its past anti-pirating actions, Holt says that downloading doesn't just hurt the big guys.

"It hurts everybody," he states. "Our bass player Jack has an analogy that I think hits it up perfect. If two or three out of every 10 cars built in Detroit were stolen there would be immediate action. But musicians, we're looked at as not needy, as pampered, spoiled brats, and so they allow it to happen. It's killing the industry. We depend entirely on merchandise and tour revenues. It's just changing the game and pretty soon there will be no record industry.

"And a lot of people think I just sound like another whiny band, but it's like, dude, I'm far from rich," he adds with a laugh. "Anybody who thinks I'm complaining about needing a tune-up for my Ferrari is entirely wrong. My van with 205 000 miles on it died right before this tour, so I

don't even have a car."

But while there's a downside to the Internet, Holt also appreciates it for what it offers to the band's hardcore fans. When Exodus first started out, the band recorded a three song-demo tape back in 1982 when Hammett was still with the band. While physical copies of that cassette have faded from sight, a little digging on the Internet still turns up download links to the songs, offering up an archive of the band's past. Holt's very much in favour of that aspect of today's technology.

"Stuff like that, that's cool," he admits. "It's something we've never released; we have no intention of it. That's a whole different circumstance than people downloading your actual record. It's an old demo—it was always for free in the first place. We never sold it and if someone wants to listen to some ancient Exodus, knock yourselves out.

"When it comes to live bootlegs or rarities and stuff like that I'm all for people going and doing all the trading that they want," he continues. "People ask me how I compare tape trading to downloading—some people have actually said, 'Oh, it's kind of the same thing, isn't it?' And I said, 'No, it's not.' A tape trader loved the band. He had to physically copy that tape. He had to go down to the post office, address it, send it to his pen pal friend across the world at his own expense and time, so he put love and effort into that. Now you just click a mouse and, 'Ah, I don't like this album, I'll delete it.' Those guys were helping the band by spreading the word. Downloaders, they're just taking it." ▽

WED, APR 22 (8 PM)

EXODUS

WITH KREATOR, BELPHAGOR, WARBRINGER
STARLITE ROOM, \$28.50

PREVUE // THE PEOPLE'S POETS

Rage against the machine

But love is at the Roots of the People's Poets' approach

CAROLYN FOXBY

PHOTOGRAPH BY JEFFREY M. LEE

There is rage in the People's Poets' debut *No Life Without Roots*. The rage is against life's oppression and society's omissions.

"We're taught to ignore in a way where we're only taught certain stories, right? By the way that the information is presented and what information is presented—a lot of information is left out," says MC solitario (aka Vlad Gomez). "Being taught to ignore, we're fed stereotypes; certain stereotypes are perpetuated about other countries, about immigrants who come here, and I think that not enough work is done to provide history or context to things."

While deep dissatisfaction motivates, it is the lives of ordinary people that inspires—as the local hip-hop group's name implies. The People's Poets—made up of Gomez, rosouljah (Rod Loyola), 4Life (Julio Garcia) and DJ Dice (Cristian Cousino)—are much more about making friends than enemies.

"You can express your frustration and your feelings, but our music is inspired more by love than anything. It's love for our history and the roots and the culture that we're a part of, that we've inherited. More than anything, we use the music to raise an awareness about contradictions and also about some of the positive people in history that we haven't heard about—or that their stories have been ignored," Gomez explains. "Whether you're doing

spoken-word poetry or hip-hop music, you can increase your tone and you can let a little bit of rage out. I think that's perfectly fine. Letting out your emotions

Balancing your passion with how you deliver your message is definitely important

and your energy with flavour is quite different than expressing violence or hatred against another group—which we don't do. We're passionate about this stuff, so I think balancing your passion with how you deliver your message is definitely important."

The "where" also figures strongly, as well. "If you've got privilege, then you've

got to use it," sing the three MCs in "The Game of Life"—and over the last two years, the People's Poets has lent its talents to many a march, gathering, protest and conference.

"Music is a part of every community," Gomez says. "Music—and art in all its forms, whether it's murals or theatre or any kind of art—is a useful tool in raising awareness about issues. If our way of

supporting an event is to play 20 minutes worth of music and hopefully connect with some people, we're honoured to do it.

"I just think that you can't really talk about this stuff in a vacuum. You have to get out there and you have to be a part of these movements," he adds. "We've been influenced by the people that we run into along the way, whether it's at a confer-

ence or at a peace rally, because we hear their stories too, and we see the passion that they have for a certain issue and it inspires us to make more music; it inspires us to write different songs, and it inspires us to connect with other groups."

In making its first CD, however, the quartet had to set aside some alone time—take a bit of a break from performing. Between full-time jobs and other volunteer commitments, there simply wasn't enough time to sit down and write an album's worth of music. Now that *No Life Without Roots* is in the bag, though, not only are the People's Poets keen on writing and recording a second album, the group is also eager to celebrate. As important as it is to rage, there also has to be time to make merry. ▽

FRI, APR 17 (9 PM)

THE PEOPLE'S POETS

WITH KHADJA, DJ CREATION, CORVO LORCA
TZADEKA, AROOT'S BAZAAR, SOULJAH FLYING
ARTERY, \$10

THURSDAY APRIL 23

PAWNSHOP

PARAMEDIC

FIVE ALARM FUNK

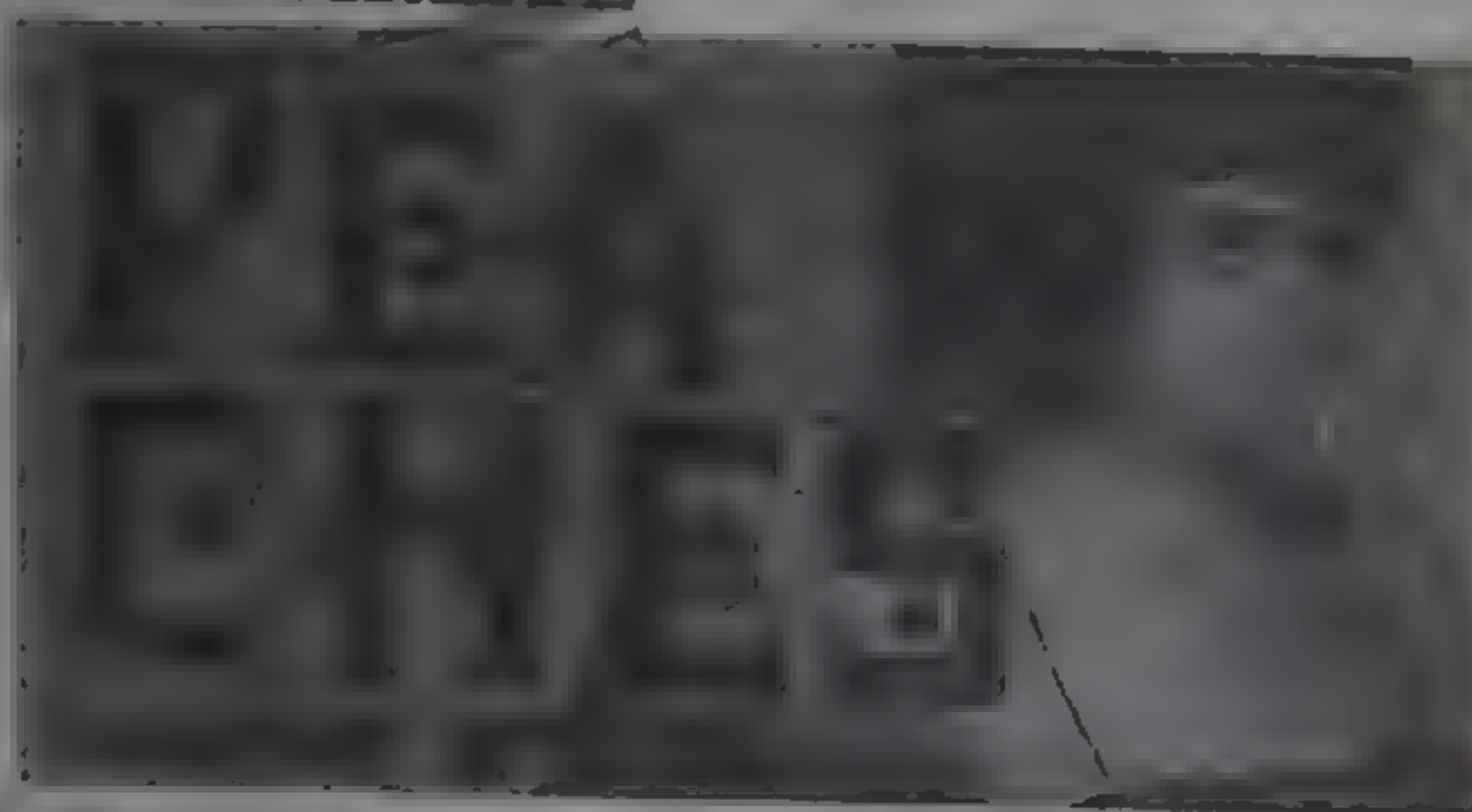
SATURDAY MAY 16

MACDOUGALL UNITED

PATRICK WATSON

FRIDAY MAY 29

STARLITE



FRIDAY APRIL 24

HAVEN SOCIAL CLUB

Melissa McClelland
JASON PLUMES

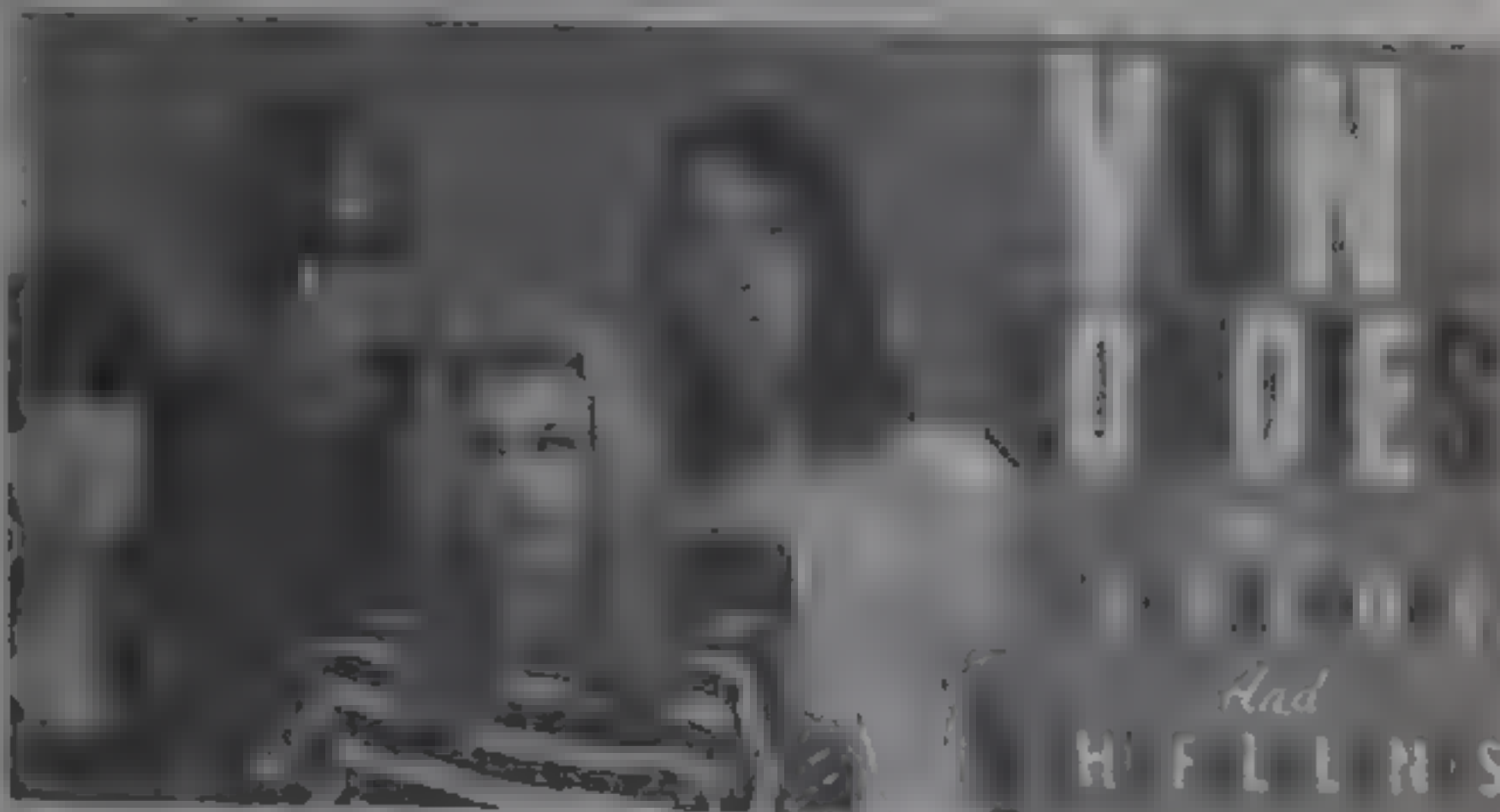
SATURDAY MAY 16

BRIXX

JAPANDROIDS

FRIDAY JUNE 5

PAWNSHOP



SATURDAY APRIL 25

PAWNSHOP 1929 PRESENTS

USS

REUNION CONCERTS
RED HAWK COUNTRY & CONTEMPORARY

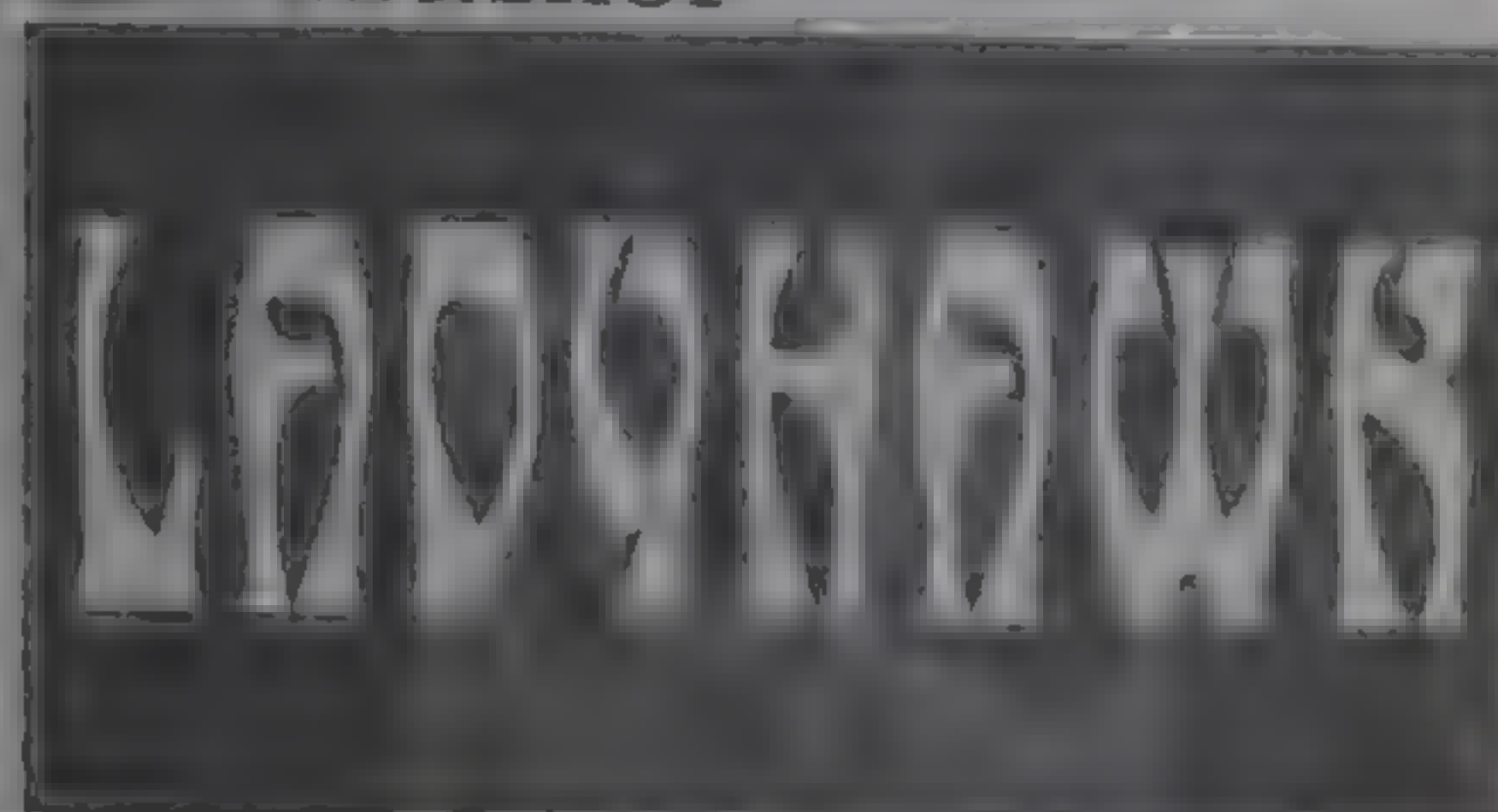
WEDNESDAY MAY 20

STARLITE

KING KIHAN
AND THE SHRIES

TUESDAY JUNE 23

PAWNSHOP



FRIDAY MAY 1

PAWNSHOP

HANSON BROTHERS
POTTY UMBRELLA & OLD WIVES

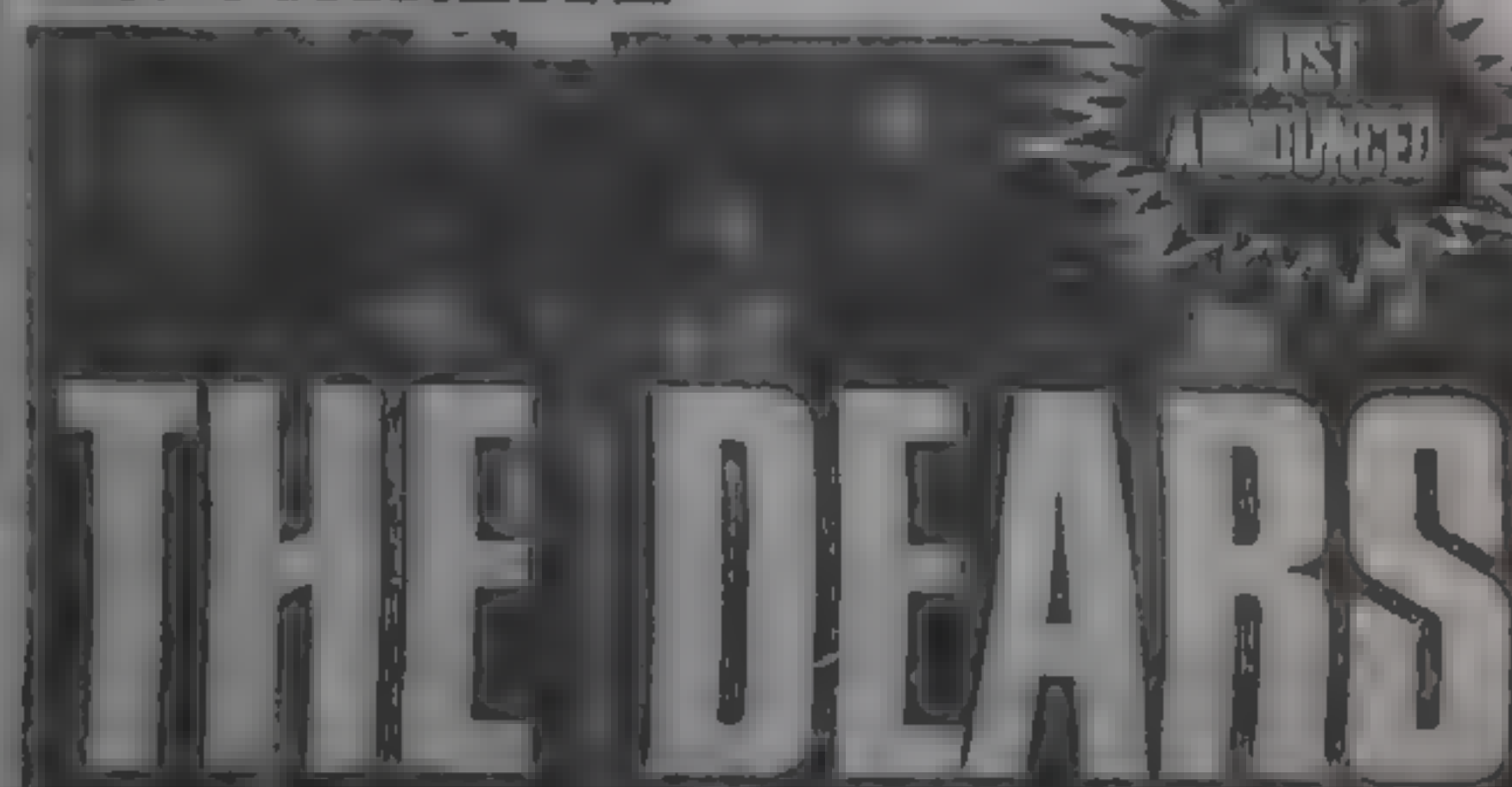
THURSDAY MAY 21

HAVEN SOCIAL CLUB

TWILIGHT HOTEL
PLUS JEFF STUART

WEDNESDAY JUNE 3

STARLITE



THURSDAY MAY 14

MACDOUGALL UNITED



SATURDAY MAY 23

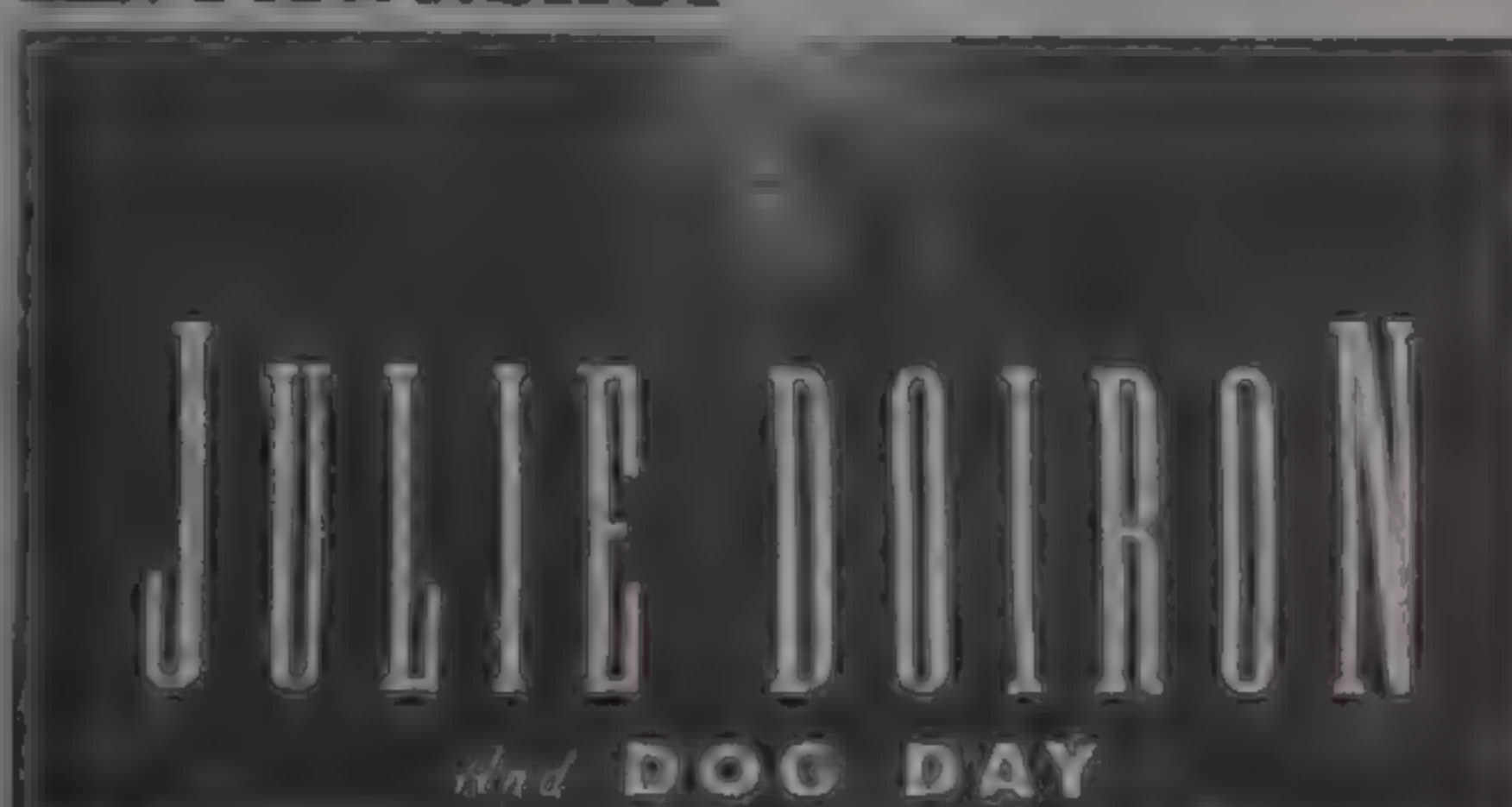
HAVEN SOCIAL CLUB

Danny Michel

Saturday May
Haven Social Club
Special Guest Andy Project

WEDNESDAY JUNE 10

PAWNSHOP



THURSDAY MAY 14

HAVEN SOCIAL CLUB

EMM GRYNER
WITH JP HOE

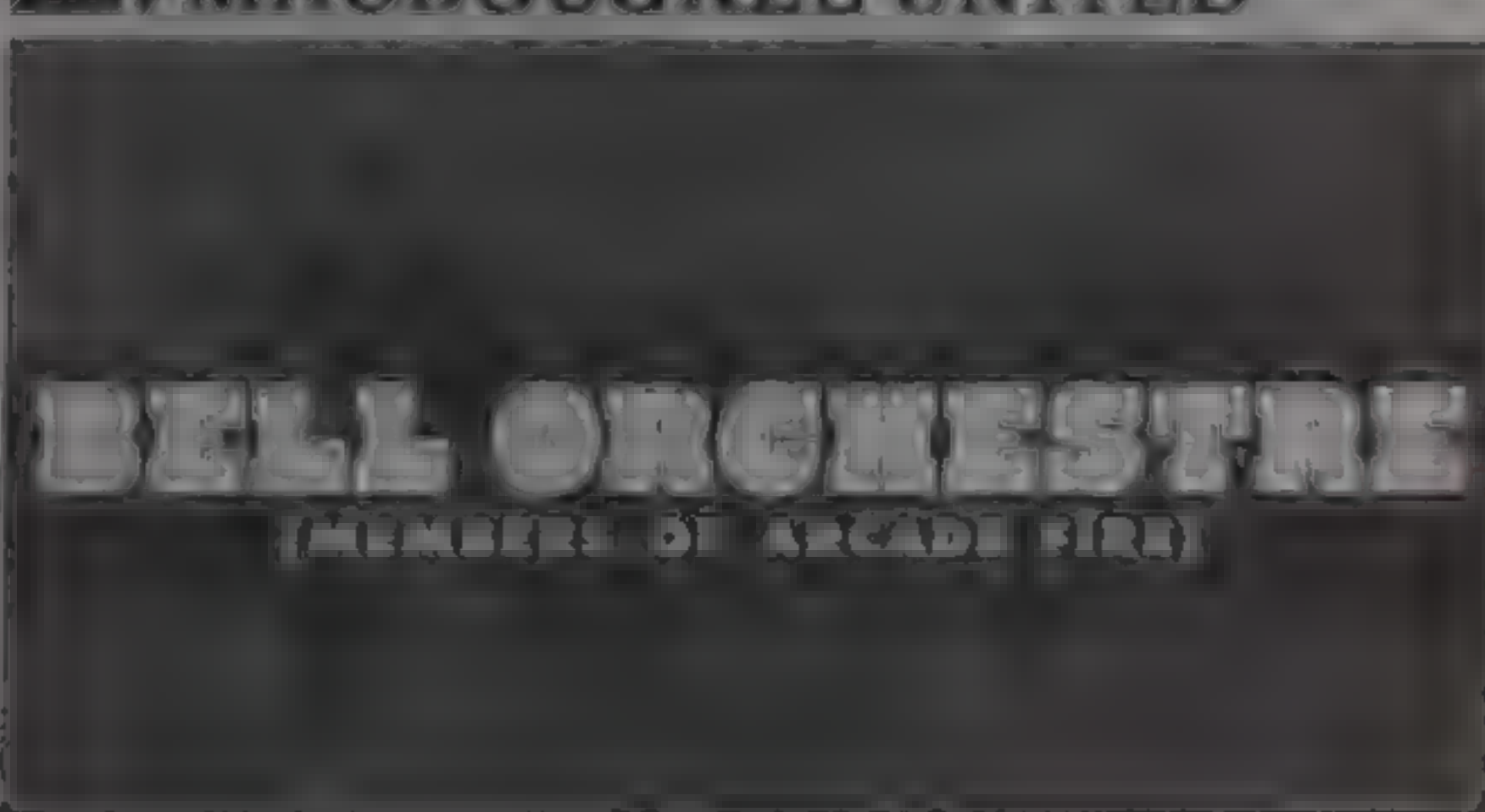
WEDNESDAY MAY 27

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WITH SPECIAL GUESTS
DIRTY PROJECTORS

THURSDAY JULY 23

MACDOUGALL UNITED



USS



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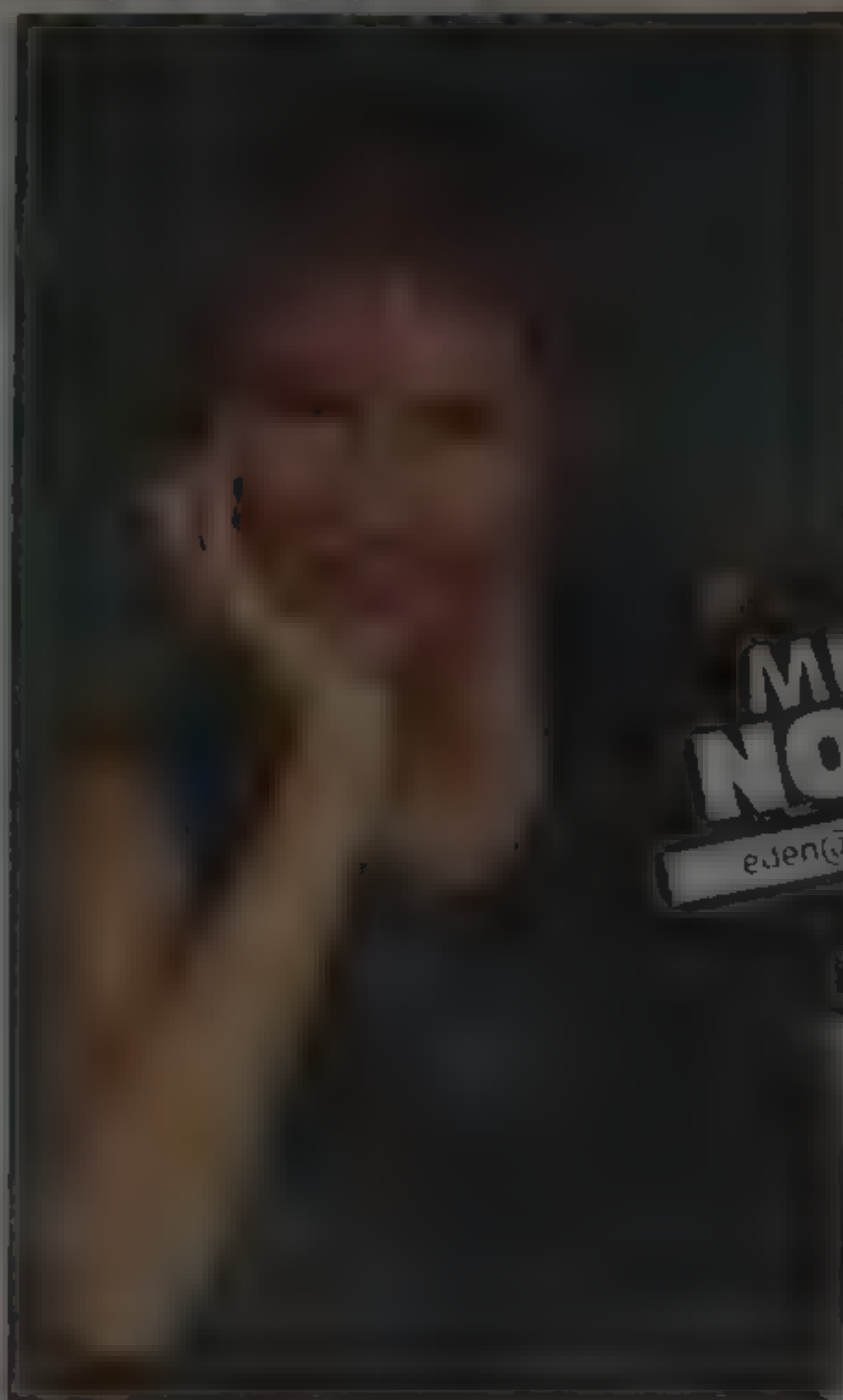
SAT APRIL 25 - THE PAWN SHOP

ADVANCE TICKETS \$10, TICKETS \$12, 18+ \$15, 13-17 \$8, 12-17 \$5, 11-12 \$3, 10-11 \$2, 9-10 \$1, 8-9 \$0.50, 7-8 \$0.25, 6-7 \$0.10, 5-6 \$0.05, 4-5 \$0.02, 3-4 \$0.01, 2-3 \$0.005, 1-2 \$0.002, 0-1 \$0.001

WWW.FOUNDATIONCONCERTS.COM

GIGS THIS WEEK

FRI, APR 17 (8 PM)



ELIZA GILKYSON

ST. BASIL'S CULTURAL CENTRE (10819 - 71 AVE),
\$17 (ADVANCE), \$20 (DOOR)
ALL AGES

Texas songwriter Eliza Gilkyson spoke with *Vue* prior to her last performance here in November of 2008. She talked about her image of herself as a societal songwriter and her left-leaning political views, as well as her dislike of being force fed messages in songs. You can read the interview online at vueweekly.com/article.php?id=10176, and then go see Gilkyson live when she returns for another performance.

FRI, APR 17 (8 PM)

GREENWOOD SINGERS

ALL SAINTS' ANGLICAN CATHEDRAL
(10035 - 103 ST), \$16 - \$18
ALL AGES

The name of the performance is Singing and Dancing in Song, so expect, well, some singing and dancing—though the dancing part is more metaphorical than physical, with pieces like Alec Rowley's "Jig For Voices," Greg Jasperse's "Voice Dance," a wordless tune constructed using scat syllables, and the traditional piece "Hold My Mule While I Dance Josey." Robert de Frece will be conducting and Helen Stuart joins the choir on piano.

FRI, APR 17 (9 PM)

FEAR OF CITY

WITH QUIETUS, SUBURBAN SYNDROME
STARLITE ROOM, \$10

This local quartet is dropping its debut album, *Slow Motion Suicide*, after a couple of years together. According to Fear of City's MySpace, the band was influenced by "the degradation and corruption of society," and the songs that are up on the page sound pretty close to that. It's some solid modern metal, with sludgy guitars holding the fort while vocalist Shon charges onward with a voice that deftly walks the line between singing and growling fiercely.

SAT, APR 18 (8 PM)

NO HANDS

WITH TREEJAM, BOMBCHAN,
OUTDOOR MINERS, RABIES AB
ARTERY, \$13
ALL AGES

It's looking like the end of the line for No Hands. After the band's upcoming gig, frontman Clayton Skinner is picking up and heading overseas to teach in Taiwan, effectively putting an end to the band as a live entity. Only time will tell if the group reconvenes at some point in the future, but in the meantime there's still a new full-length record to look forward to. Plans call for that one to see a release in May.

MUSIC NOTES
eden@vueweekly.com

Eden Munro

SAT, APR 18 (7:30 PM)



LAURA BARRETT

WITH THE PHONEMES, TYLER BUTLER,
MEGAN JAMES
HYDEAWAY
ALL AGES

You know what's cool about Laura Barrett? The kalimba. Seriously, there's not a whole lot of indie pop out there utilizing the good ol' African thumb piano, and there certainly isn't very much of it that uses the instrument so well. Barrett's music is off the wall, a little oddball and not a little addictive as her voice wavers alongside her kalimba. Oh, she uses other instruments, too, and she does just fine with them, but my favourite is still the kalimba.

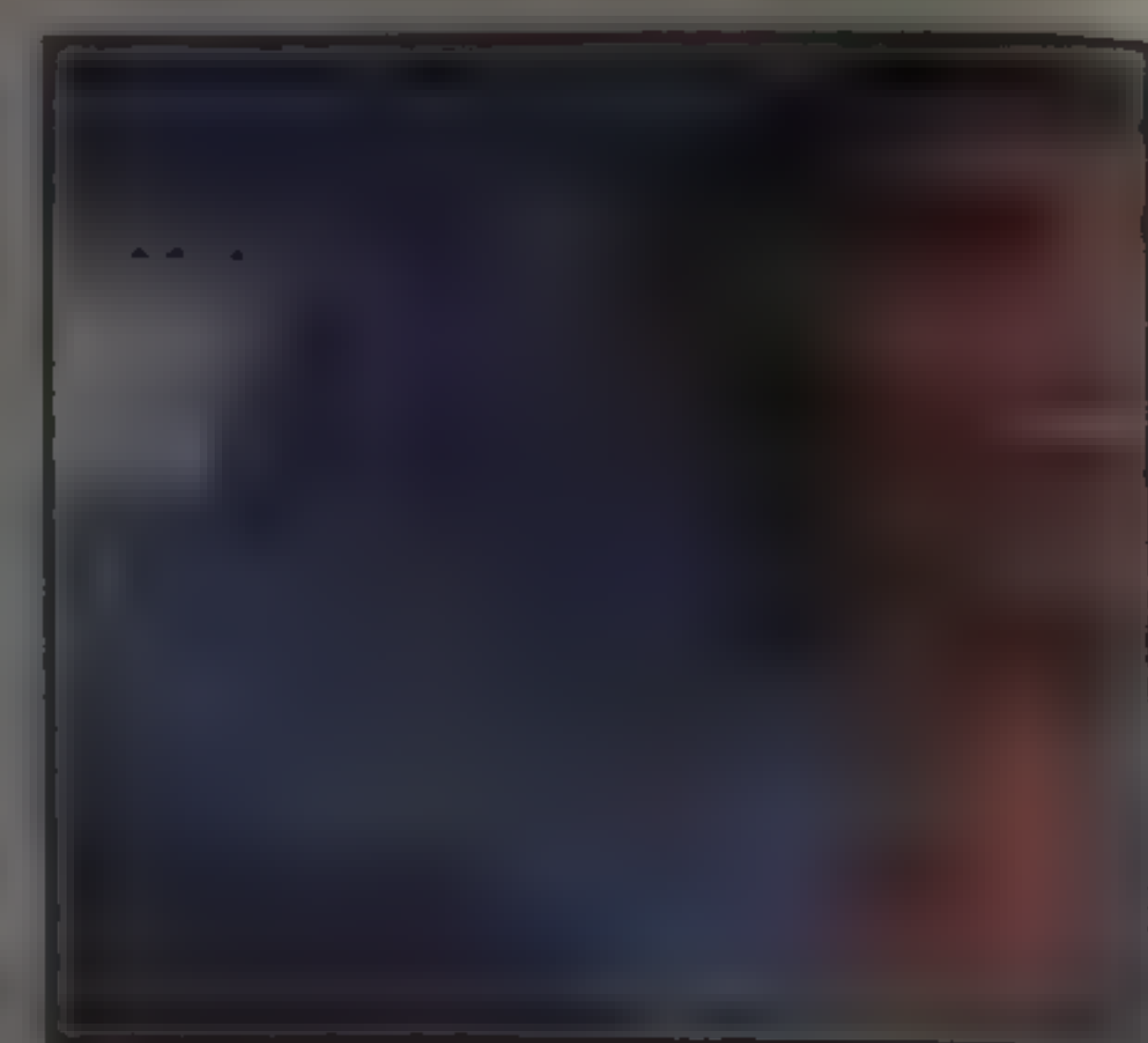
SAT, APR 18 (4 PM)

RUTH MINNIKIN

WITH CRAIG BUCKLEY
EMPRESS ALE HOUSE, FREE

I caught Ruth Minnikin playing a set at the Cadillac Lounge in Toronto last year, where she was backed up by Saskatoon's Deep Dark Woods. It was a perfect combination and an excellent setting for Minnikin's slightly quirky psychedelic folk tunes and I gladly dropped the \$15 for a copy of her last album *Folk Art* (lovingly packaged in a handmade canvas case). She's coming to the Empress to play as a duo with Craig Buckley, so it'll likely be a lot quieter than her set with Deep Dark Woods, but I doubt it will be much slicker, which will be just fine with me.

SAT, APR 18 (7:30 PM)



THE SANDY FOSTER QUINTET

RIVER WEST CHRISTIAN CHURCH (19815 - 46 AVE), \$15 (ADVANCE), \$20 (DOOR)
ALL AGES

Remember the days when it didn't take two, three, even four years between an artist's releases? Back when songwriters wrote songs because that's what they did, not because they had marketed an album to death and needed a new one to start the process all over again? Well, Sandy Foster is set to release *Indigo Rain*, her sixth release in just over six years. Because that's what songwriters do.

SUN, APR 19 (3 PM)

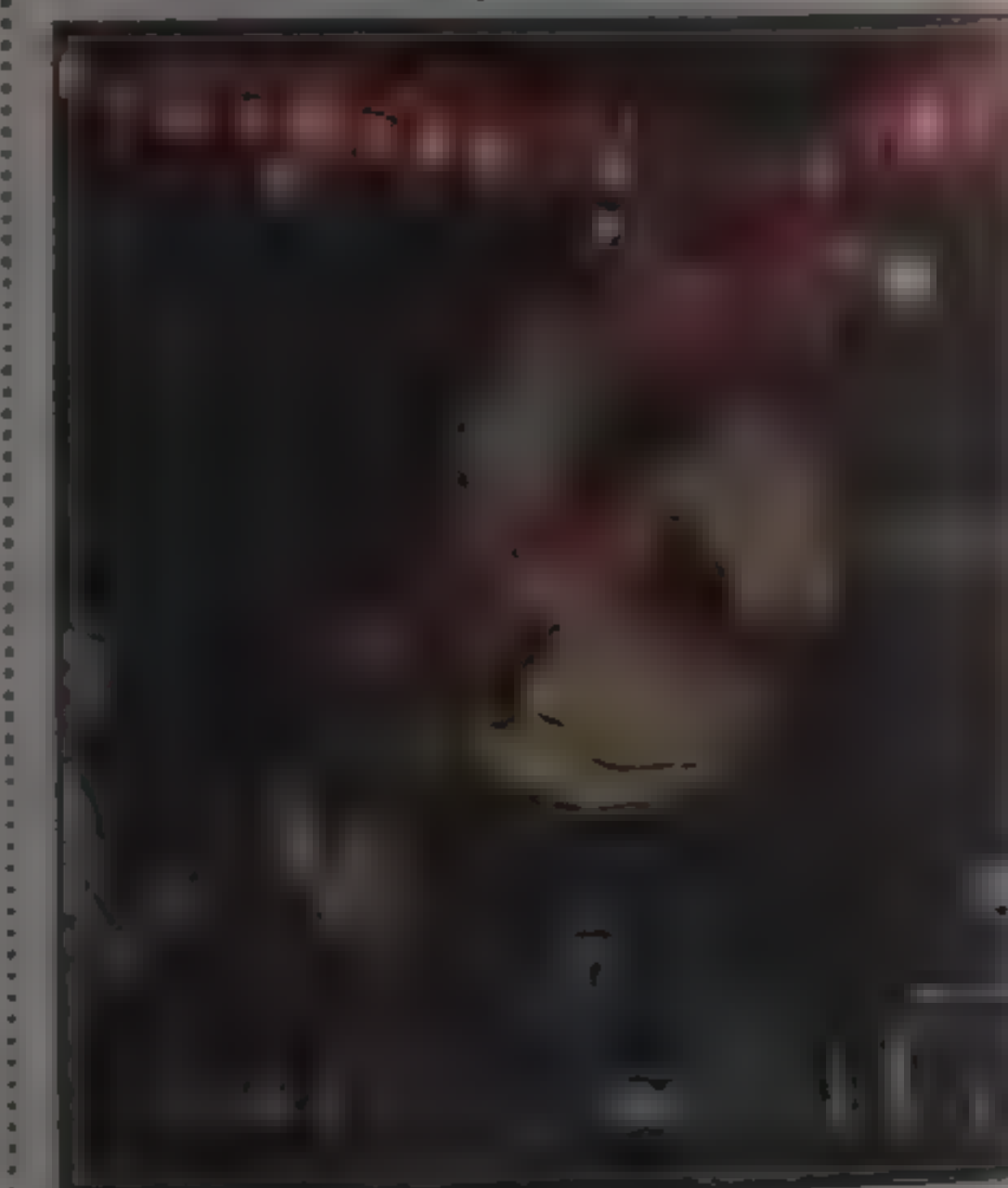
CHOPPI AND MONUSZKO

TWO GREAT POLISH ROMANTICS

NICHOLAS B. KNOPPERS HALL (KING'S UNIVERSITY COLLEGE, 9125 - 50 ST), \$15 - \$20
ALL AGES

The Polish Culture Society of Edmonton is presenting this concert in celebration of the 150th anniversary of the Polish opera *Halka*. Soprano Svetlana Sech will be accompanied by Magda Adamek-Kurgan on grand piano.

THU, APR 23 (6:30 PM)



NEIL YOUNG

REXALL PLACE, \$55 - \$175
ALL AGES

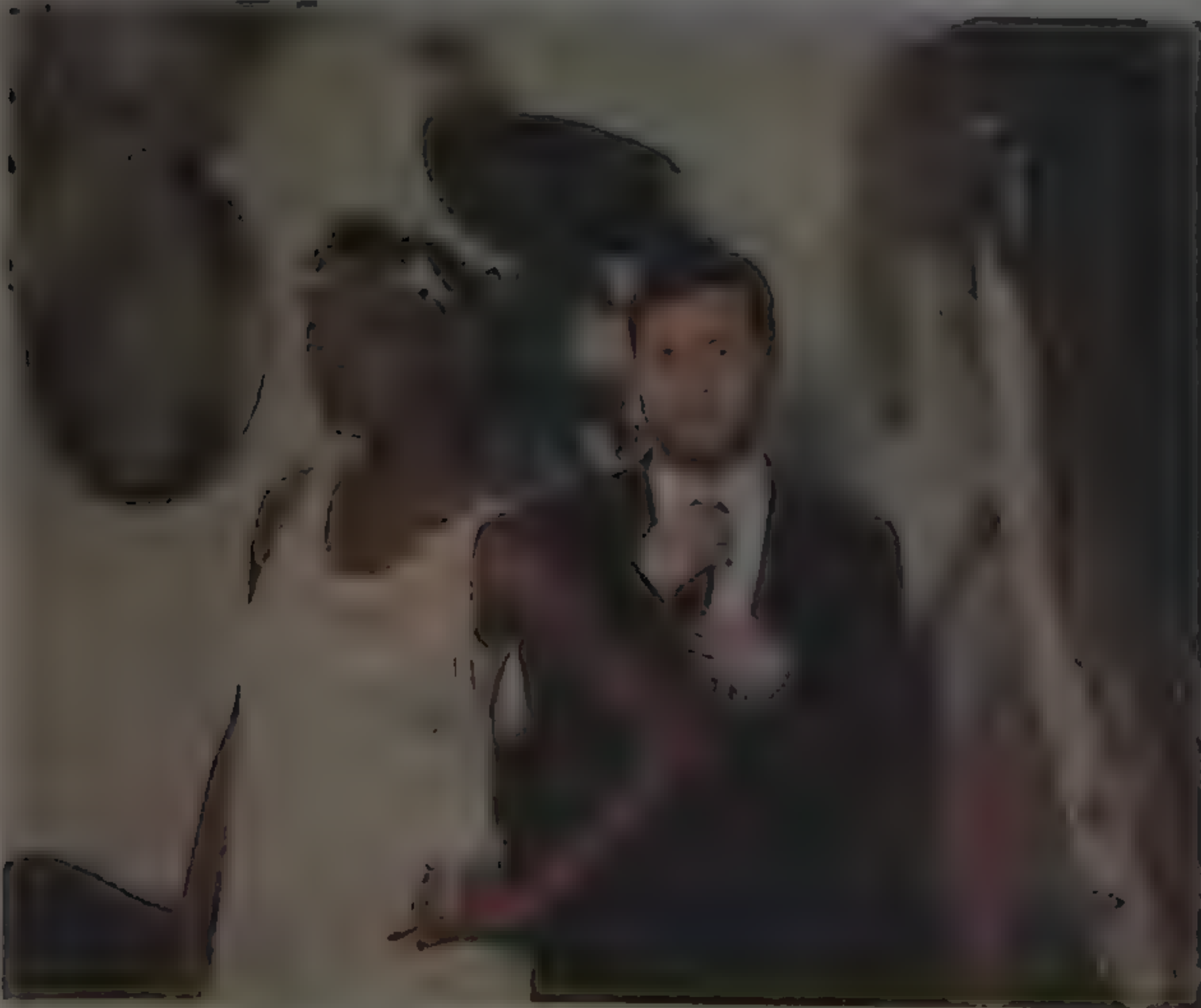
Is there really all that much to say about Neil Young coming to town? It's been more than a decade since Young played Edmonton and he hasn't changed a whole lot in the interim. He's still plugging away at music doing whatever the hell he feels like doing and covering a pretty wide range while doing it. The last time he was here he brought Crazy Horse. That band isn't along for the ride this time out, but the Crazy Horse fans out there should be plenty pleased anyway given that Young's latest album *Fork in the Road* is his most ragged since 1994's Crazy Horse collaboration *Sleeps With Angels*. **V**

TUESDAYS

BIG ROCK PINTS \$3.75

Not a moment too soon

After scads of hype, Thunderheist finally drops their debut album



A HIGH PLACE OF DARKNESS AND LIGHT >> Graham Zilla and Isis Salam join forces in *The Wrestler*

CAROLYN HIKEDYM

PHOTOGRAPH BY JEFFREY COX

When the cool beats of Graham Zilla met the hot vocals of Isis Salam back in 2006, a serious storm began a-brewing. Its winds blew the Toronto-based duo around the world and the web. With all of the attention and opportunity the pair has garnered so far, it's hard to believe that **Thunderheist** has only just dropped its self-titled debut album.

"I know, I can't believe it," Graham Zilla says over the phone from Toronto's Drake Hotel. "We really got caught up in the whole touring thing, and being that we didn't have jobs, we sort of accepted anything we got because we had to pay rent, and the thing that happens when you do that is you're always sort of in travel mode and it's really hard to be creative. So after we got this initial bunch of songs done, we got on the road, pretty much non-stop for a year, and it was very slow-going for finishing things."

The timing couldn't have been better, however. In the months before kicking off the *Exclaim!* anniversary tour, Thunderheist's breakout single "Jerk It" found its way onto *The Wrestler*'s soundtrack ("Basically, I had to offer up Isis to Mickey Rourke for a night. And luckily it went well, and there we were," Zilla deadpans.), which in turn prompted high praise from Perez Hilton and a spot on the celebrity gossip blogger's SXSW One Night roster a few weeks ago. There has been one person, however, who kind of sniffed at the whole *Wrestler* accomplishment: Zilla's father, Gordon Bertie.

"He is a two-time Olympian who is a wrestler," Zilla says. "He was really excited when I told him it was called *The*

Wrestler, until he found out that it was the other wrestling, and then he was, like, 'No!'"

It just takes one listen to understand what all of the fuss is about, though. A night with Thunderheist is a night of sweat and heavy breathing. The mix of Zilla's crunchy and bass-y beats and Salam's husky and intense voice creates serious stage mojo. And there's really nothing like seeing someone on stage that is truly into what they are doing.

When Zilla met Salam for the first time, they'd just started working with each other online, and he went to catch her perform in Montréal.

"We went inside and it was dead; it was embarrassingly empty," Zilla says. "And Isis came out and she was just on fire, just really giving it, and I was kind of taken aback because I have rarely seen somebody do that in front of 1000 people—she did that in front of no people. I was, like, 'Holy jeeze, she's good.' It was actually a really good way to see her for the first time because I saw the potential—just right off the bat, got a good shot of her personality."

The pair didn't really get to know each other until playing SXSW a couple of years ago, however, and it's been an electrifying ride.

"We spent a week together, and I was, like, 'Ohmygod, she's crazy,'" he says. "I think both of us have adapted, and she's sort of calmed down considerably since we started. She paces herself now, and I've definitely gotten crazier in the process." ▽

FOR MORE ON THIS

THUNDERHEIST

WITH MICKEY ROURKE

SCHEDULE PAGE 15

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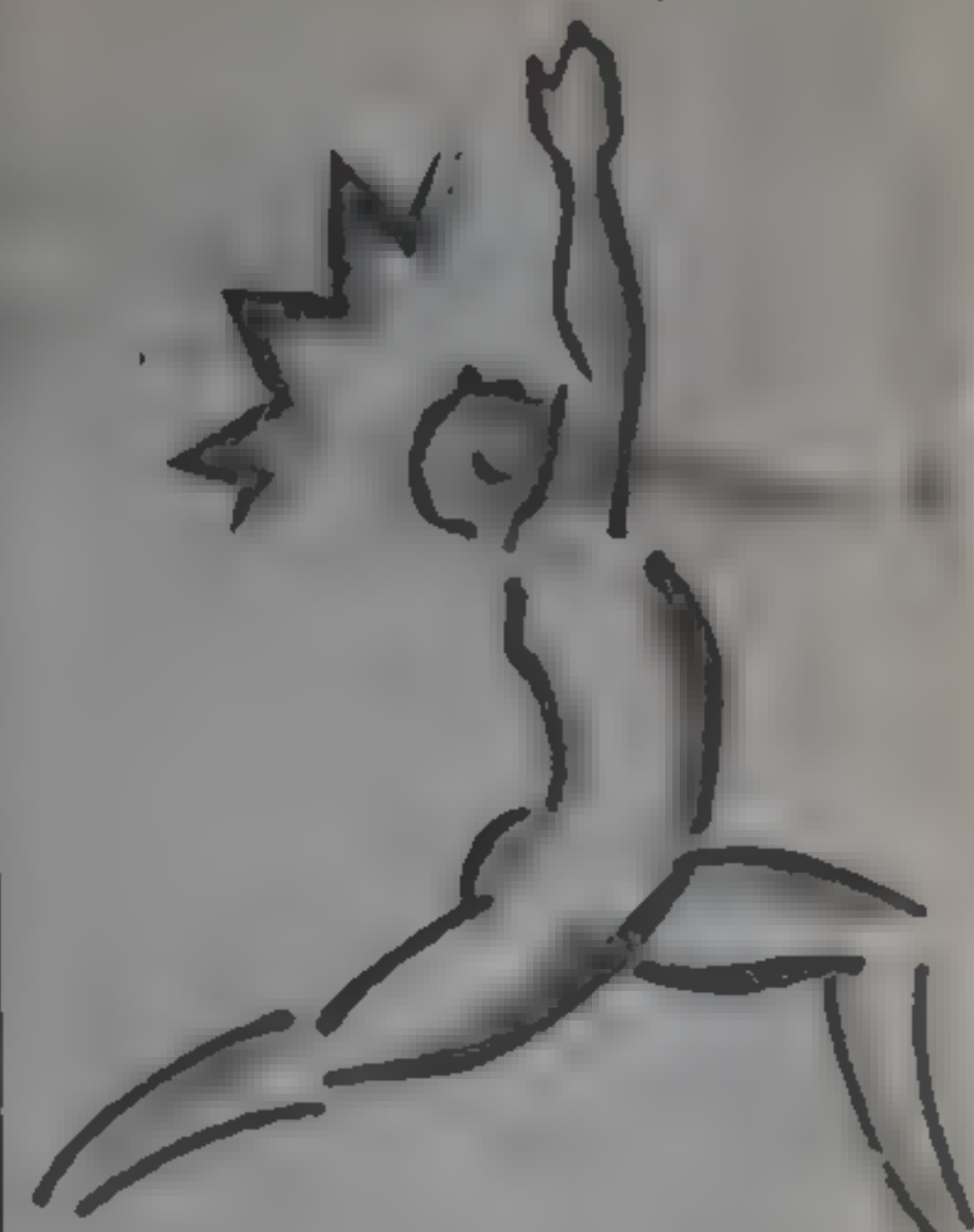
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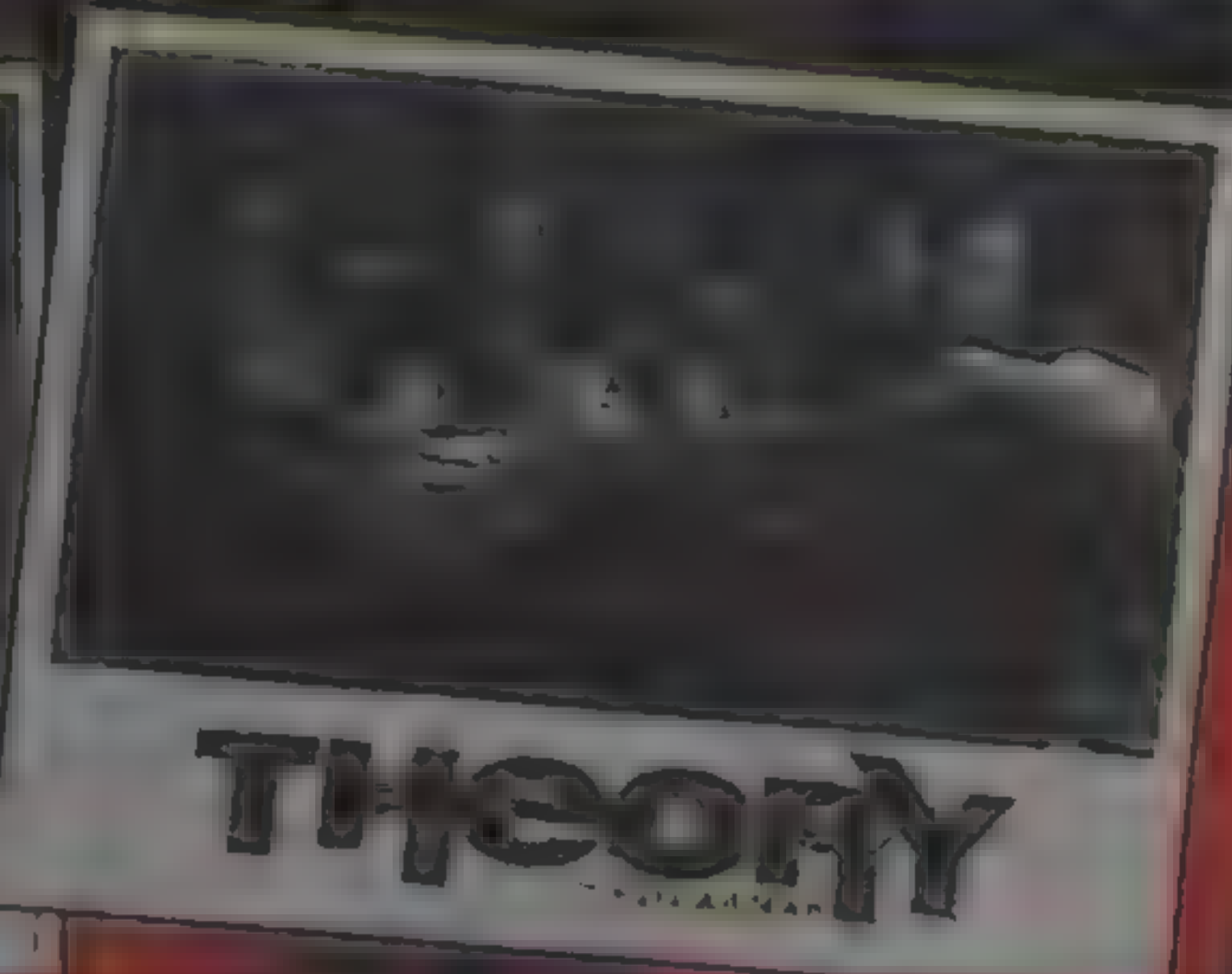


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DJ BENNY HAWK • DJ JROCK • DJ STEREOBAIT

There's this guy humping a rhino ...

Pale Air Singers' Clinton St. John likes his tales tall, but he does have limits

FAWNDA MITHRUSH
// FAWNDA@VUEWEEKLY.COM

A few short seconds into a conversation with Clinton St. John, and you get the sense that he loves telling tales. Tall ones, short ones, maybe even bullshit ones. But, as shown in the case of the Calgary lyricist's new project, this is one songwriter who can spin flax-golden stories out on a daily basis. Even while he's driving.

"There's a trilogy of songs on this record that are based on the concept of a criminal that murders someone and is going to the electric chair," St. John says, describing a handful of tracks from the *Pale Air Singers'* self-titled debut to be released next month on Flemish Eye Records (who've also brought you fun bands like Women and Chad VanGalen). The band is a mashup of Vancouver pop favourites Run Chico Run and St. John's brooding Calgary cohort the Cape May.

"One of the songs is the story of the convict when he's escaped from jail. He's delirious from lack of food and water and he's lying by a lake, thinking he's going to die anyway even though he's escaped the gallows—that's 'The Last of Jim Prior,'" St. John says, settling into narrative mode. "Now I'm sad to admit it, because I do try to be a good driver, but the day I had begun writing that song I was writing the lyrics on my knee while I was driving, or



LAUGH IT UP, FUZZBALL >> Pale Air Singers down at the diner. // Supplied

in between stop lights at least.

"So I was driving and looking at this sheet of paper while going through a playground zone, and I got pulled over," he continues. "It ended up being this \$400 ticket, so I was pretty choked after. I was writing about this convict and the officer who gave me the ticket, his last name was

Prior. So he made his own way into the story."

He describes the rest of the album and the collaboration with the Cape May's best buds from Lotusland as a marriage made in, well, some vast expanse of desert. Where the rhinoceros roam, perhaps.

After meeting one stormy and, eventually, shirtless night in Saskatoon (it's on YouTube, look it up), the bands knew they'd paved the way for some future joint venture.

"Jeff [Macleod—drummer and guitarist for the Cape] thought it would be good to just record an album with them for bet-

ter or for worse—maybe we'd never end up doing a live show," St. John says. "But we asked them about it and they said 'Yes.' They said, 'I do.' Then there was a beautiful ceremony. How do I sum it up in a word? Oh, maybe daffodils? Yes, there were abundant on that joyous occasion."

And the tale gets a little taller.

"If you listen to Run Chico Run and Cape May the musical sensibilities are a little different. So there was a sense of feeling each other, uh, up?" St. John says. "The Cape May is a lot moodier: minor chords, more storytelling vignettes. And Run Chico Run's got this Beatlesque pop genius going on. I think we met somewhere in the middle. Some songs sound like we've tied the knot and had the child and that was a good, and then there are a few that sound like some kids were maybe adopted."

In short, Pale Air brings you something old, something new, something borrowed—and some weird rhino images for conversation.

"You know," St. John says with a laugh, "we put out with a pretty good record and all everyone wants to talk about is that guy humping that rhino." **V**

SAT, APR 18 (9 PM)

PALE AIR SINGERS

WITH ATTACK IN BLACK, SHOTGUN JIMMYE

PAWN SHOP, \$13

Melissa McClelland

April 24

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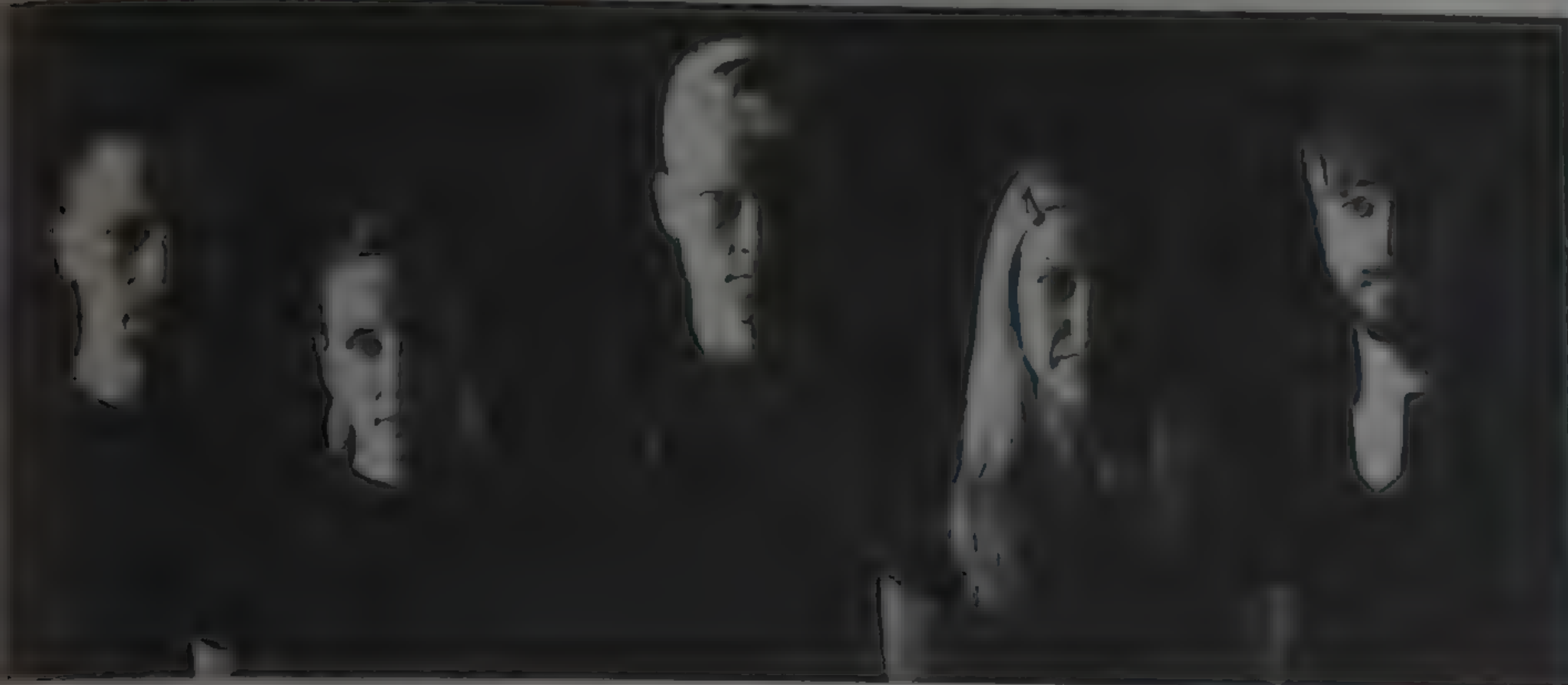
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24

Always moving

Mother Mother makes every opportunity count



MOTHER MOTHER >> Looking sort of glum in the gloom. // Supplied

MES STEWART
// EAST, VUEWEEKLY.COM

Having just returned from a US tour with the Sam Roberts Band, Mother Mother singer/guitarist Ryan Guldemon finds himself at home in Vancouver, enjoying a rare moment between tours and reflecting on his band's recent moves.

"The tour went really well; it was a very harmonious pairing. We weren't expecting droves of people or anything, so we were encouraged to see good turnouts in places we'd never even been before."

Mother Mother has found itself on many stages throughout the band's career: playing industry showcases like CMJ and SXSW, opening for the likes of the Killers, Spoon and Sam Roberts and playing for just a couple of people at a singer-songwriter open stage in the early days. Guldemon is quick to point out that each of these moments has been important in the band's development, no matter how insignificant things may seem at the time.

"Everything helps," he says. "The sooner you look at the big picture,

the easier it is to embrace these different situations as being very crucial to your evolution as a band. Even if you're playing to only two people, those couple of people can lead to a solid handful of supporters a few years down the road. At these showcases, it may seem like nothing comes out of it, but there are all kinds of A&R reps there, or someone from iTunes or whatever—people that can help you down the road. So you have to handle yourself professionally. People definitely go down to a place like SXSW to party, but that's not the attitude we go with—we just want to make it out alive, and do justice to our product."

Since the release of *O My Heart* in September of last year, long-time Mother Mother member Debra-Jean Creelman announced her departure from the group; it was an amicable split, and the band wasted no time in seeking out her replacement, new vocalist/keyboardist Jasmin Parkin, and, as Guldemon explains, the band couldn't be happier with how things worked out.

"It really has been great. Change is good—change is a beautiful thing.

There's a new energy to everything we're doing now, and it's fueling all aspects of the band. It really has been a catalyst for a lot of new ideas and new material. We're already performing a new song in the set, and it's been great having a new voice in the band."

Signing with Last Gang records in 2006, Mother Mother found itself working with a label that was a fan of the band first and foremost, but which also provided a hard-working and intimate environment for the group to thrive in. Taking advantage of the label's resources, Guldemon and his bandmates were able to make a serious promotional push for their band, and have found themselves reaping the benefits, with *O My Heart* topping college radio charts and acclaim coming from all directions.

"The response has been really great, it feels like we've risen a tier in the last little bit. Nothing comes too quickly for this band, but we're never moving backwards." ▽

SUN APR 19 (3 PM)
MOTHER MOTHER
WITH SAM THE WHALE
STANLEY ROOM \$15

REVUE // FIVE YEARS FURTHER

BRYAN BIRTLES
// BRYAN@VUEWEEKLY.COM

Optimism is the hallmark of bands beginning the long process of making a name for themselves. The future is like a vast, unwalked field of snow, begging for the input of a band's soles. Practices and gigs are opportunities to bring a message to the masses, and there is a sense of certainty that the present is just a waiting room for a future filled with accolades.

The same can be said for a band like Five Years Further. Not exactly starting at the beginning—the band played around town for a number of years known as Toxin—Saturday's CD release will function like a rebirth for the band, an opportunity to delve into a blank canvas after finally getting all of the tools together.

"This band's been through a lot of ups and downs trying to find steady members. They've gone through four members—three named Chris, and

I'm the fourth and I don't plan on going anywhere," explains drummer Chris DaSilva. "I think for these guys it's a fresh start, a new beginning, it's like they finally found all the right pieces and are ready to move forward."

The CD—entitled *Infinite Beginnings*, no doubt a nod to not only the false start the band has endured but to the optimism the members share—is full of aggressive and emotional rock, heavy on guitars and guttural howls. DaSilva describes the music's aggressive nature as a way for the band's members to work through the feeling of same old same old that permeates life.

"You get up and you go to work, it's not what you want to be doing but it's paying the rent and paying the bills. Sometimes you'll have a disagreement with your girlfriend or something like that," he says of the genesis of most of the band's songs. "I think a lot of the time that's good material to get some words or write something about that

and you just take out that day's frustrations that you're dealing with and you put it into your music and it's a good release."



Even the band's name speaks to its future-oriented outlook. The group tried a million different combos but Five Years Further stuck around because it kept coming up in conversation.

"We had bounced a lot of names around and we were just talking about where we were gonna be five years further from now and 'bang' it just stuck," laughs DaSilva. "We even tried that band name generator on the web and some of the stuff we came up with was just brutal. Drunk Garbage Can? You gotta be kidding me!" ▽

SAT APR 18 (8 PM)
FIVE YEARS FURTHER
WITH MOONS & VENUS, LB ST
JOHN WILSON \$10

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BIG ROCK
UNTAPPED AND UNPLUGGED TUESDAYS... THIS WEEK:
DREW & APRIL
OF WEST OF WINNIPEG

05/01 FUTURE ROOTS & ON SNAP PRESENTS
EXCISION - THE SUPREME NUSTLE
PHATPAT • DUB AFFILIATES • CAPTUTUR BJS

05/02
SPECIAL ON SNAP!

05/05 EVERY TUESDAY NIGHT IN BLOCK
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FROM SASKATCHEWAN

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LENKA

05/08
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ALBUM REVIEWS

New Sounds

John Doe and the Sadies
Country Club
(Outside)
★★★★☆



EDEN MURRO

WWW.VUEWEEKLY.COM

'Country Club is the result of a drunken promise or threat I made to Travis and Dallas [Good, of the Sadies] the first night we played together in Toronto," reads a quote from singer/guitarist John Doe in the press material that accompanies Doe's new collaboration with the Sadies. The record finds the team working its way through a selection of 15 country tunes, mostly old covers with a few new originals.

And Country Club is a shifting piece of work, like much of Doe's output throughout a career that has ranged from the rockabilly punk of X to the rockabilly country of X-offshoot the Knitters to the line between country, rock and punk that he walks in his own solo work. He's always worked between several genres rather than sitting comfortably in one at a time. On the surface these days it appears that Doe means well, that he wants to be a country guy, but when it comes down to it he seems unable to play nice.

Not that the new album comes off like a raucous attack on the country music establishment; no, Doe and the Sadies come at the music from within

its established traditions, picking and choosing their battles. "Stop the World and Let Me Off" opens Country Club up right, with the band going west to Bakersfield, the Good brothers stringing the music along with a runaway-train's worth of slinky guitar lines while Doe shares the chorus with his daughter Veronica Jane, taking the verses for himself: "My world is shattered don't you see / Now you no longer care for me."

While Doe's voice has never been all that unkempt, even in his earliest punk-rock days, it's become more restrained over the years which suits the opening track just right, where Doe's voice is tinged with the acceptance of heartbreak, yet tempered with a last ditch plea to make it all end.

There are some unavoidable bumps along the road, still; later, "I Still Miss Someone" falls a little flat—not bad, but not exactly doing anything interesting enough to justify its place.

For the most part, though, the 10 cover songs that reside here are nicely played and sung, and they do no dishonour to either the original artists or Doe and the Sadies, but neither do they ever truly take flight and become something more than pleasant diversions for the moment and an interesting addition to the artists' catalogues—not that there's much of a sense that the songs were meant as anything more than some shared fun between fellow musicians.

It's on the originals that Doe's threat seems most real. Two of the pieces, "The Sudbury Nickel" and "Pink Mountain Rag," are short instrumentals that allow the Sadies some room for striking matches in the music, while the Sadies' "Before I Wake" is dark and brooding and Doe's "It Just Dawned On Me" is a moving picture of sad realizations.

Country Club could likely have stood a bit of cutting; had they shed some of the pieces—"Night Life" and "Help Me Make It Through the Night" could easily go—there would have been a tight country record left standing when the smoke had cleared. **V**

Coco Love Alcorn

Joyful
(Sound of Pop)
★★★★☆



I've been in a summery mood lately. The kind of mood that makes me want to get a convertible and show off a little chest hair. Coco Love Alcorn seems to be in a summery mood too, albeit a bit of an adult contemporary one. With song about bicycles and robots, this album ought to be a lot more fun, but it seems a little hampered by production that is too serious, and maybe too great an interest in musical theatre.

BRYAN BIRTYLES

WWW.VUEWEEKLY.COM

Junior Boys
Begone Dull Care
(Domino)
★★★★☆

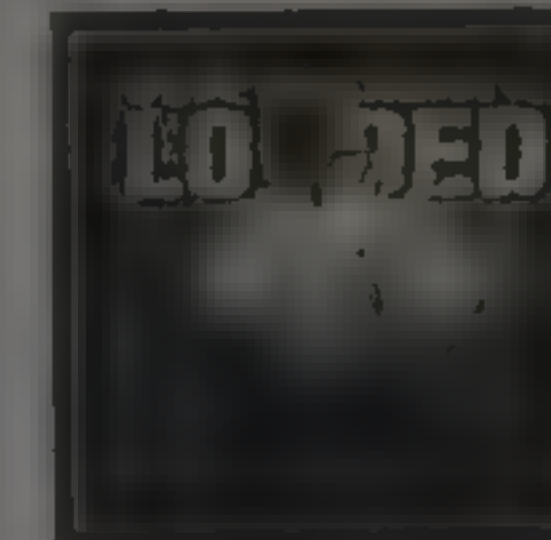


Smooth. Throxy. Sexy in there as well. Those two words describe Begone Dull Care to a tee. From beginning to end, each track flows seamlessly into the next, and the transitions within each track are just as slick. Opener "Parallel Lines" goes back and forth between a dreamlike and animated state, before it climaxes into a state of complete wakefulness. Those who are listening may not even notice that their heads have started to bob. "Dull to Pause"—more dainty than dull—will melt the hearts of romantics with its lyrics, wonderfully flimsy tempo and buoyant synth melody. This track, along with the rest of the record, could even go as far as to melt the hearts of cynics.

KRISTINA DE GUZMAN

WWW.VUEWEEKLY.COM

Duff McKagan's Loaded
Sick
(Century Media)
★★★★☆



Duff McKagan's Loaded is really just a revised version of Loaded, the band McKagan started up between his departure from Guns N' Roses and the formation of Velvet Revolver, with his name tacked on the front to cash in on some of the popularity that he re-achieved when VR hit the airwaves. That sort of commercial angle is demeaning to the band's new full-length record. McKagan isn't out to rewrite any rules with this one, a toss-off punk thrasher like the title track fits just fine on the front end of the album, introducing the band's street-level sensibilities. It's not the best track here, but it sets the tone nicely and is a refreshing departure from the arena rock that McKagan plies during his day job. And while McKagan's punk-rock youth is largely the inspiration behind the music on Sick, songs like "Flatline," "IOU" and "Blind Date Girl" demonstrate his knack for a killer melody, too. This puts VR to shame and it'd be nice to hear McKagan spend a little more time with this band.

EDEN MURRO

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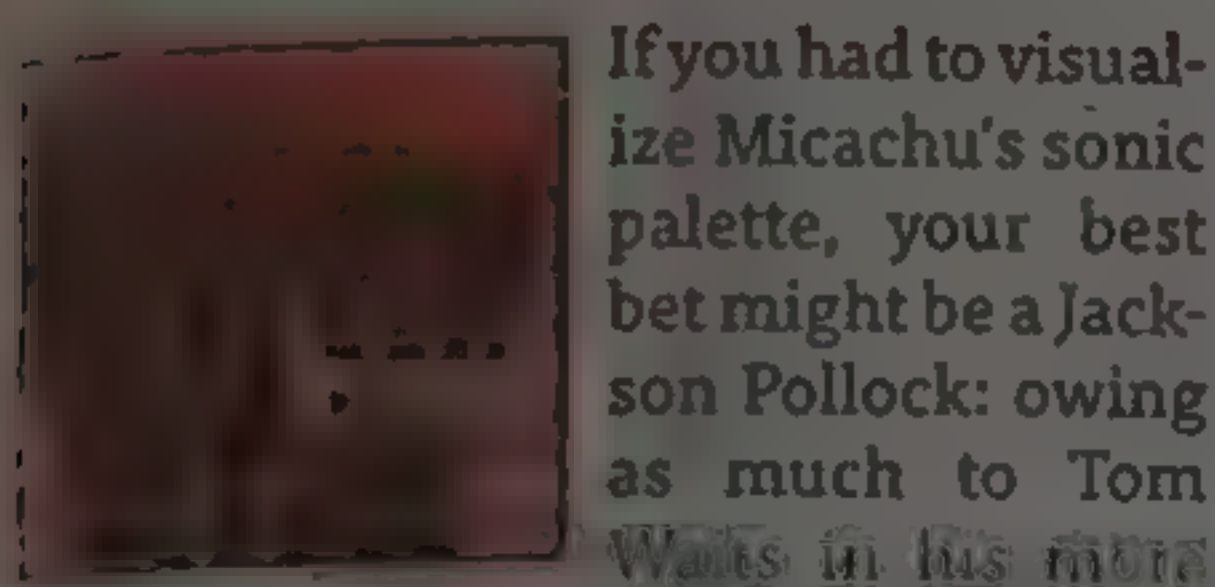
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RECORD STORE DAY

Micachu Jewellery
(South Trade)
★★★★★



If you had to visualize Micachu's sonic palette, your best bet might be a Jackson Pollock: owing as much to Tom

Waits in his more kitchen-sink orchestra moments as to sample culture and the UK grime scene she spawned from, the background to her spitting wit is as chaotic as melody can get, a sonic melange produced by Matthew Hebert that's as unique as anything you'll hear this year. The sheer off-the-wallness of it all can lead to slightly mixed results, but when she's on, shit is she on: "Golden Phone," which has been floating around in single form for about eight months now, is one of the simpler cuts, but is still purely infectious, though "Calculator" and the lightning-quick "Sweetheart" manage to synthesize her more esoteric moments into something light and dancey. She still has a few rough edges, but Jewellery still sounds like the start

DAVID BERRY
// DAVID@VUEWEEKLY.COM

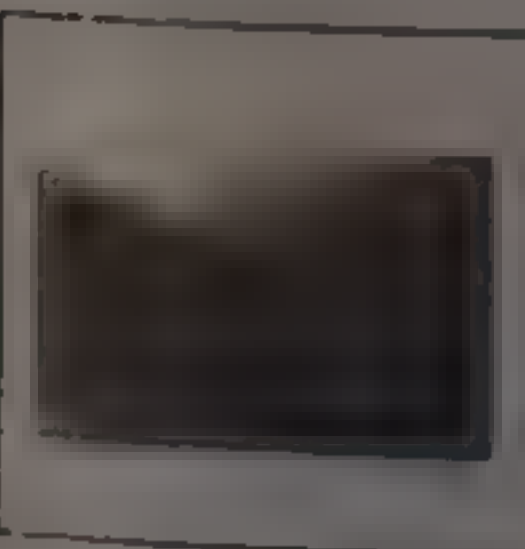
Madeline Peyroux
Bare Bones
(Rounder)
★★★★★



"Damn the bones that rattle," sings Madeleine Peyroux on "Damn the Circumstances." "Faith is good enough." While Peyroux's sublime voice on her latest record, *Bare Bones*, is without question good enough, little else about the album measures up quite so nicely. Things start well enough, with "Instead" leading off with vintage Peyroux swing and sass. It's more or less downhill from there, though, as *Bare Bones* descends into a morass of introspection and sentimentality. There's something to be said for the mellow, relaxed tone of the record, but it's still hard not to be disappointed at such a lacklustre effort from the same artist that gave us *Careless Love* and *Half the Perfect World*.

DAVID BERRY
// DAVID@VUEWEEKLY.COM

Oliver Schroeer
Camino
(Borealis)
★★★★★



During May and June of 2004 the late Oliver Schroeer went to Europe and walked a 1000-km, 1100-year-old pilgrim trail that

crossed France and Spain. He carried his violin in his backpack, along with a portable recording studio, and whenever he came to a church with welcoming acoustics, Schroeer played. The performances were captured and they're here on this re-release of *Camino*. And they are, across the board, pretty glorious. The sound is breathtaking and Schroeer's playing is emotionally stunning.

EDEN MUNRO
// EDEN@VUEWEEKLY.COM

ALBUM REVIEWS

AC/DC, Powerage (Atlantic)

Originally released: 1978

The joke's an old one—almost as old as AC/DC itself. You know, the one about how AC/DC has been making and re-making the same album for its entire career? And, OK, from a few steps back maybe it does look a lot like the band's songwriting brothers, Angus and Malcolm

Young, do keep putting the same three chords through their paces, but it's a bit of an exaggeration to say that they've made the same album 15 times. Ten or 11, sure, but 15 (give or take, depending upon whether or not you're counting the band's first two Australian albums or just the *High Voltage* compilation version that the rest of the world got, and 1986's greatest-hits/soundtrack release *Who Made Who*).

This is especially true if 1978's *Powerage* is considered. The album stands as a highlight of AC/DC's career—except that it tends to go unnoticed by the vast majority. Maybe that's because it's the one time that the band took full advantage of the power of subtlety. No, the record's not full of jazzy ballads, but there's less bombast than there was on the album that preceded it, *Let There Be Rock*, and less polish than the one that followed, the commercial breakthrough *Highway to Hell*.

Powerage also marked two significant moments for AC/DC. It would be the first album to feature Cliff Williams on bass, replacing the departed Mark Evans. Williams did not so much rewrite the way bass worked in AC/DC—hammering away on root notes is the general approach on *Powerage*, the same as it was on the previous few albums—as he gave the bottom end a little more focus by playing around

with some occasional flair, thereby building the tension before letting the train crash through the wall when it really counts.

This would also be the last album the band would record until 1988 with its guiding production team of Harry Vanda and George Young before shifting to the glossier tones of Robert John "Mutt" Lange for the next few.

While Lange would prove accomplished at updating the band's sound for the '80s, in the politically tumultuous times of the late '70s, the dry, sparse production of Vanda and Young was just what the band needed.

What defines *Powerage* most of all, though, is the collection of songs found

here. There was a grittiness to the '70s that found its way into many a corner of the arts, and for a brief moment that same grimy feel manifested itself in AC/DC's music, from the desperate edge of "Down Payment Blues" and the European album-track "Cold Hearted Man" to the darkness of "Sin City" and the desert-noir of "Riff Raff."

Lyrical, frontman Bon Scott was at his peak, steering clear of the simplified chants that he had mined well in the past, favouring twisted poetry from the edge. He put his characters in the worst places—"Sometimes you lose, sometimes you win / Kicked in the teeth again / Ain't this misery ever gonna end," he sings at one point—and wasn't solving problems so much as trying to keep his head above the water.

Maybe it was simply the convergence of the right elements that made *Powerage* work so well. Whatever the case, the songs stand together as AC/DC's most interesting album, devoid of radio hits and filled with dark corners and shades of grey. **V**



THE DIRTY '70s >> AC/DC, *Powerage*

HAIKU

Crooked X
Crooked X
(EMI)

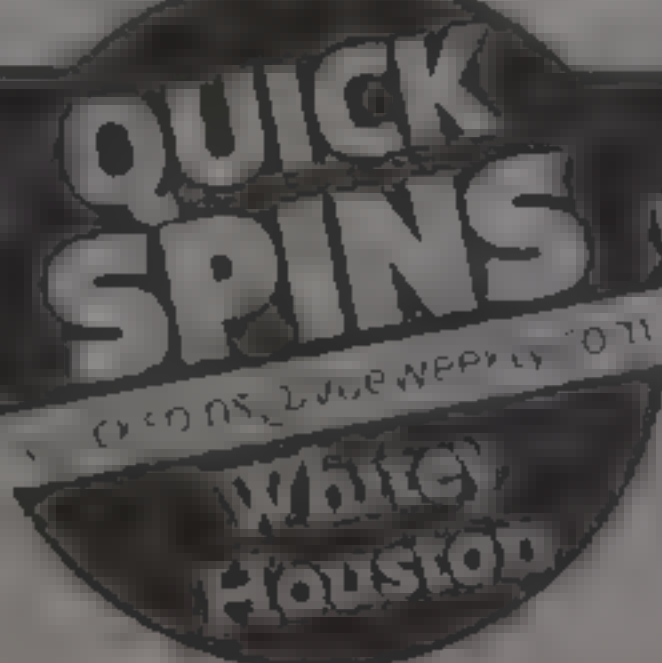
Why try to revive
Classic rock when that shit is
Fucking all over?

Tim Posgate Hornband
Banjo Hockey
(Black Hen)

Quirky banjo leads
Even quirkier horn band
Through winding jazz tunes

Various artists
17 Again
(Decca)

Various artists
But not enough songs about
Zac Efron's hot abs



Easy Star All-Stars
*Easy Star's Lonely Hearts
Dub Band*
(Easy Star)

Rasta-style Beatles
John and George spinning in graves
You'll beg to join them

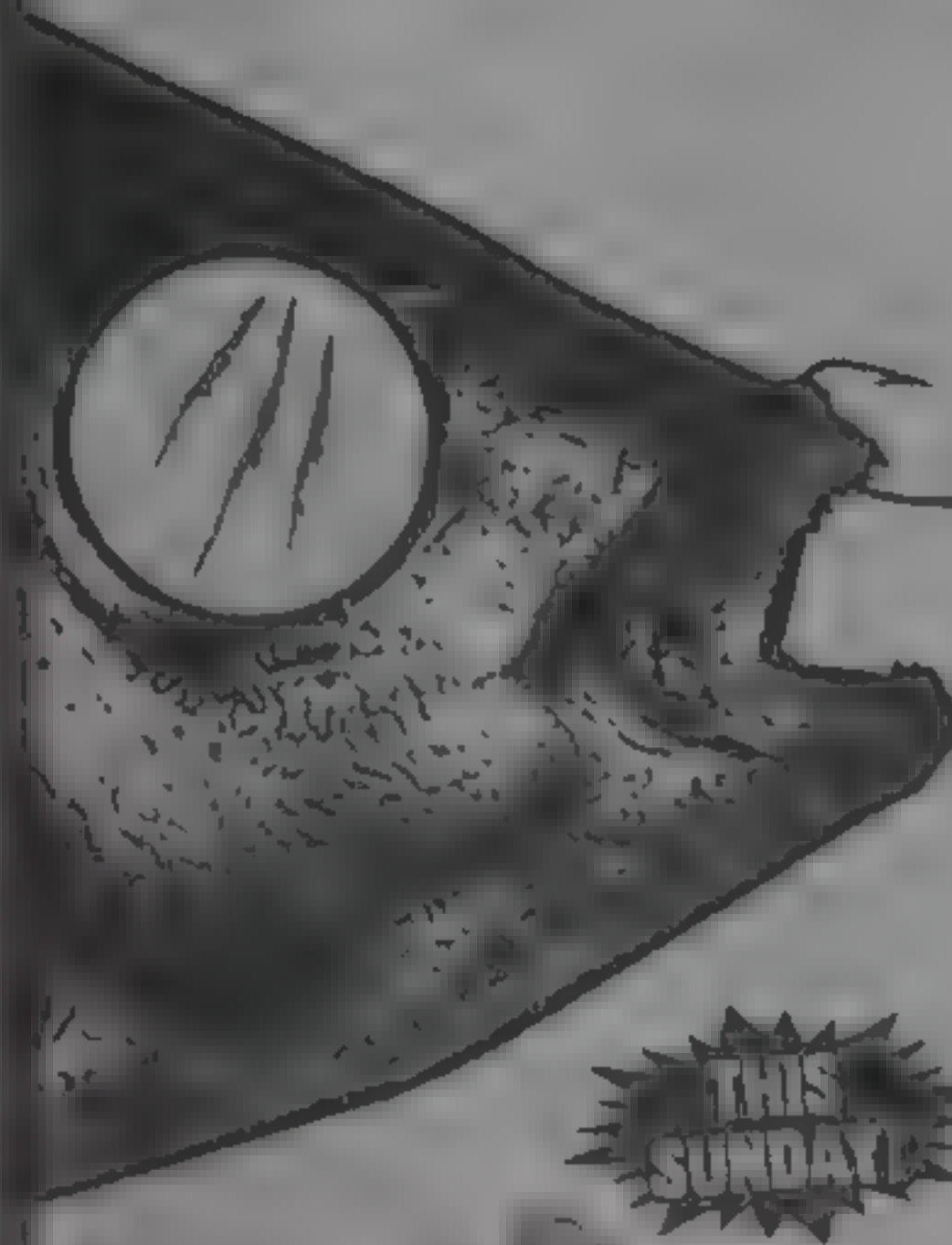
Billy Ray Cyrus
Back to Tennessee
(Walt Disney)

Billy to Miley:
You take all of the kiddies
I'll take all the moms

Take That
The Circus
(Polydor)

Another boy band
Grown into shitty man band
Take That shit elsewhere

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I'm an adult now

Constantines' Bryan Webb ages gracefully

BRYAN BIRTLES

No matter what else musician and frontman of Toronto's **Constantines** Bryan Webb is, he is first and foremost a man. Not a drinking-fighting-and-shooting man's man or any juvenile misconception of what it means to be an adult male in contemporary Canadian society, but a man. A real man. The kind of man your father wishes you'd turn into any time now. A man who takes his responsibilities seriously, who realizes that life is a continuum of hardships and small victories, but never as rewarding as when it's lived as a celebration. A man who values honesty, hard work and love above all else.

As he's gotten older, Webb's songwriting has come to reflect this willingness to take on responsibility, this acceptance of growing older and the changes in outlook that necessarily come along with it. From his band's early and reflexively angry albums, through the transitional *Tournament of Hearts*, to 2008's *Kensington Heights* which, for the most part, put to bed the angriest parts of Webb's songwriting, the growth of the band has been to shrink the focus; to shift from outwardly lashing at the world to a reflective check-up on the self.

"It's that age for boys—I'm 31 and I'm

starting to look at cycles in life and the way that things turn over and responsibilities move on between generations," Webb explains in his characteristic voice—often described as one that's gargled some glass in its time—before delving into how he's avoided using being in a band as a way to prolong his childhood the way many other rock musicians do. "Unbending self-consciousness. Definitely being a rock musician, it's easy to fall into this suspended adolescence, but I'm just too self-conscious a person to be able to sustain that. I'm guilty of it at times but I start to worry about it if it goes on for too long."

It's not that Webb has lost his edge or become a flat person, devoid of any of the anger he expressed frequently in his younger days, content to stoically turn the other cheek. Far from it, in fact. He's just not putting those emotions into his work because, to him, there's no long-term benefit.

"It's not that I don't feel that way—there's definitely things I get angry about, but I think I just realized around *Tournament of Hearts* that I didn't think any of the songs I'd written out of anger were as lasting, or the sentiment wasn't as valuable, as songs I'd written in celebration of people that I love, people that are surviving in interesting ways," he says. "Now I feel like I'm just pursu-



FAMILY FRIENDLY BUT STILL TOUGH AS NAILS >> Four-fifths of Constantines look you right in the eyes. // Jeremy R. Jansen

ing that kind of a song more than just a pissed-off, angry song. It's just where the more lasting sentiment is for me. It's not that I don't think interesting and lasting songs can be written out of anger, it's just personally I feel that it's short lived for me when I write songs out of anger about something particular."

Growing up has also changed the way Constantines tours. Graduating from scrappy forays into the wide open

spaces of this country crammed into a van to a bus tour that allows for space from each other and space to recuperate from the leave-everything-onstage performing style the band has developed, the most recent tours have been all about sustainability of the tour and of the band members.

"One of my favourite [moments from the current tour] was my wife teaching pilates to the Weakerthans in London, Ontario backstage—it helped my case

for bringing my wife on tour at some point in the future. That's the direction it's going—family-friendly touring," Webb laughs. "It doesn't sound super rock 'n' roll, but I'm all right with that."

THU, APR 23 (7:30 PM)
CONSTANTINES
WITH THE WEAKERTHANS
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HOROSCOPE

ARIES (Mar 21 - Apr 19)

One of the casualties of the recession has been grooming and primping. Many people are devoting less time and money to maintaining their appearance at peak levels. Makeup sales are down, and I've definitely been seeing more unkempt—or should I say raw and unadorned?—people lately. If you've been considering the possibility of cutting back on your own preening, Aries, now would be a good time to experiment. Why? For one thing, your natural attractiveness is especially strong these days. For another, you're entering a phase when you'll need people's approval less than usual. There's also the fact that anything you do to simplify your life will be a tonic for your mental health.

TAURUS (Apr 20 - May 20)

Artist Amy Marx makes gorgeous paintings of tornadoes. She's your role model for the coming weeks, Taurus. I hope that she will inspire you to use your chaos productively ... to welcome elemental energy as raw material for your efforts to beautify your world. Are you up to the challenge? I think you are, although you may have to expand your attitude toward certain phenomena that seem disruptive.

GEMINI (May 21 - Jun 20)

"I'm having a very good crisis," financier George Soros said recently. The global economic turmoil that has brought such stress for so many other people has earned him millions of dollars. That's no accident: a couple of years ago, Soros foresaw the approaching upheaval and made a raft of smart adjustments in anticipation. I

predict that you will have your own very good crisis in the next few weeks, Gemini—especially if you set aside some time now to plan all the ways you might be able to capitalize on the upcoming challenges.

CANCER (Jun 21 - Jul 22)

What I'd really like to see you do in the coming weeks is party harder and party smarter than usual. In my astrological opinion, you're most likely to attract life's maximum generosity by shedding some of your social inhibitions and cultivating the pleasures of free-form networking. Believe me, I know how important it is for you to maintain the kind of strict boundaries that protect you from being overly influenced by other people. It's what keeps you in close touch with your intuition. But for the foreseeable future, I think you'll thrive on the unexpected blessings that come from giving yourself to the intelligence of the crowd.

LEO (Jul 23 - Aug 22)

Some celebrities have hired ghostwriters to communicate for them via Twitter. In a recent tweet from rapper 50 Cent, actually sent by his operative Chris Romero, his fans were told that "My ambition leads me through a tunnel that never ends." I hope you won't follow 50 Cent's lead in the coming weeks, Leo—either in the sense of hiring a ghost-Twitterer or in the sense of following your ambition down a tunnel that never ends. In my astrological opinion, you need to work on eliminating middlemen and go-betweens as you pursue your ambition through sunlit fields that lift your spirit.

VIRGO (Aug 23 - Sep 22)

I give thanks for the dented rusty brown and grey 1967 Chevy pick-up truck that my neighbour parks askew on the shoulder of the road a few blocks from my house. Its messy appeal helps snap me back to sanity when my own perfectionism threatens to de-soul me, or when all the shiny, sleek, polished things of the world are on the verge of hypnotizing me into believing that they alone should be considered attractive. Are there equivalent icons in your life, Virgo? Funky, unwieldy, anomalous things that are sublime in their own way? I suspect you'll benefit from their influence more than usual in the coming days.

LIBRA (Sep 23 - Oct 22)

Cracked.com ran an article on "5 Things You Think Will Make You Happy (But Won't)." Here's a hint about what those things are: fame, wealth, beauty, genius and power. You might want to go and read the essay at tinyurl.com/d974te. Even if you don't entirely agree with its points, it should inspire you to get more realistic about what specifically does increase your levels of well-being. It happens to be an excellent phase of your astrological cycle to home in on the surprising and idiosyncratic truths about what helps you feel like you belong here on this planet.

SCORPIO (Oct 23 - Nov 21)

In Salmon Rushdie's book *The Enchantress of Florence*, an exasperated ally of the manipulative 16th-century politician Machiavelli tells him, "It's your curse to see the world too fucking clearly, and without a shred of kindness." Some of you Scorpios suffer from a milder version of the same curse, and judging from the astrological

omens, I'd say that right now you're especially susceptible to the problems it can create. I do think there's a way out for you, however; there's a shift you can make to turn the curse into a blessing. Here's what you have to do: see the world as fucking clearly as you dare, but with a dose of compassion added. Then your shrewd perceptiveness will heal you and energize you. You may even spawn minor miracles by penetrating to the slippery truths hiding beneath the superficial appearances.

SAGITTARIUS (Nov 22 - Dec 21)

If intelligent extraterrestrial beings arrived on planet Earth and asked for a meeting, who would we send forth to serve as our ambassador? Believe it or not, the favourite choice, as determined in an Internet poll, was heavy metal musician and TV personality Ozzy Osbourne. Although he wouldn't be my own top candidate, I could see how a Sagittarian pioneer like Osbourne would make sense. Your tribe is especially adept right now at facilitating unprecedented combinations. If anyone could explain to an anthropologist from Mars the deeper meaning of Paris Hilton and the Octo-mom and the American government's purchase of toxic assets, it would be you.

CAPRICORN (Dec 22 - Jan 19)

At the risk of endangering her own safety, a Capricorn woman I know intervened to protect a 14-year-old neighbour girl who was being beaten on the porch by her father. Another one of my Capricorn acquaintances informed her boss that she was offended by a certain unethical practice she'd discovered the company engaged in. You may not summon such extreme cour-

age in the coming week, but I bet you'll get close to it. It's the Season of Fierce Integrity for you—a time to dig deeper as you demonstrate your intensely practical commitment to your core values.

AQUARIUS (Jan 20 - Feb 18)

I actually kind of hope that your brain is in major overload right now. I hope that you're feeling a bit overwhelmed by all the new information you've absorbed, and that your imagination is a blur of wheels within wheels within wheels spinning at top speeds. In fact I'll go so far as to say that if this is the case, you're definitely on the right track. You're doing what's necessary to prepare for rebuilding your foundation in May. And if for some reason there are no wheels within wheels within wheels spinning at top speeds—if your mind is as empty and clear as a cloudless blue sky in Montana—then you're probably doing something wrong. So get out there and start stuffing it with new ideas, wild theories, crazy speculations, wild guesses, and raw perceptions.

PISCES (Feb 19 - Mar 20)

"I'm beginning to understand myself," said jazz pianist Dave Brubeck. "But it would have been great to be able to understand myself when I was 20 rather than when I was 82." While that might sound discouraging, it's actually a prelude to some very good news: you now have extraordinary power to dramatically deepen your self-knowledge. Between now and May 20 you might even be able to extract insights into your own mysteries that would normally only be available to an 82-year-old. ♠

EVENTS WEEKLY

FOR YOUR FREE LISTINGS TO 780.426.2889
OR EMAIL LISTINGS@VUEWEEKLY.COM
DEADLINE: FRIDAY AT 2PM

CLUBS + LECTURES

ADVENTURE INK Stanley A. Milner Library, 780.496.1887 • Untamed Spirit II: Presentation by Doris Maron • Thu, Apr 16, 7pm • Free

AIKIKAI AIKIDO CLUB 10139-87 Ave, Old Strathcona Community League, • Japanese Martial Art of Aikido • Every Tue 7:30-9:30pm, Thu 6-8pm

ART TALK-JEAN PILCH Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq • Free art talk with Calgary Artist Jean Pilch • Fri, Apr 24, 7:30pm

AWA 12-STEP SUPPORT GROUP Braeside Presbyterian Church basement, N. door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet Mondays including holidays, 7:30pm

BUDDHISM LECTURE SERIES SGI Culture Centre, 10711-107 Ave, 2nd Fl • A Philosophy for living • Sat, Apr 25, 1-2pm • Free

BUSINESS LINK 100, 10237-104 St • Get Writing! Get Published! with the Writers Guild of Alberta • Tue, Apr 21, noon-1pm • Free

CANADIAN MINING IN THIRD WORLD Gazebo Park, 83 Ave, 104 St • Edmonton Strathcona Riding rally by Development and Peace to support Bill C-300 for Corporate Accountability of Mining, Oil and Gas in Developing Countries • Sat, Apr 18, 11am

CHESS CLUB 780.474.2318 • Learn to play chess; opportunities for all ages including classes, school programs and tournaments • rovingchessnuts@shaw.ca

CLUB DU SOLEIL SINGLES DANCE Italian-Canadian Seniors Association 9111-110 Ave, 780.988.4144 • Sat, Apr 18, 8-9pm (free jive dance lesson), 9pm-12am (dance) • \$8 (Member)/\$13 (guest)

CONNECTING TO THE GRID Grant MacEwan College CN Theatre Rm 5-142, 10700-104 Ave, 780.439.5608 • Alberta's New Micro-generation Regulations for Renewable Energy • Tue, Apr 21, 7-8:30pm • Free

EDMONTON ESPERANTO SOCIETY Rm 1812, 10025-102A Ave, 780.702.5117 • Fri, noon-1pm • vaughn@sewardconsulting.com

EDMONTON FOOD SECURITY NETWORK McIntyre Park (aka Gazebo Park), beside the Strathcona Farmer's Market • (EFSN) launch party • Sat, Apr 25, 9:30am-4pm

EDMONTON NATURE CLUB Royal Alberta Museum • Monthly meeting with the topic From Bird Watching to Market Actions with speaker Glen Semenchuck • Fri, Apr 17, 7pm (coffee); 7:30pm (meeting)

FERTILITY AWARENESS CHARTING

CIRCLE Steeps College Plaza, 11116-82 Ave • Learn about menstrual cycle charting and share your personal experiences in a supportive group environment • Thu, Apr 16, 6:30-8:30pm • \$5 donation

FRIENDS OF THE LUBICON / AMNESTY INTERNATIONAL Stanley Milner Library Theatre, 7 Sir Winston Churchill Sq • Film premiere of *Our Land, My People: The Struggle of the Lubicon Cree* • Apr 16, 7pm • Donation

"HOME" ENERGISING SPIRITUAL COMMUNITY FOR PASSIONATE LIVING Garneau/Ashbourne Assisted Living Place, 11148-84 Ave • Home: Blends music, drama, creativity and reflection on sacred texts to energise you for passionate living • Every Sun 3-5pm

IMAGES ALBERTA CAMERA CLUB Pleasantview Community Hall, 10860-57 Ave, 780.962.6561/780.469.9776/780.452.6224 • Featuring presentations, speakers, workshops, outings, and competitions. All levels of photographers welcome • Meet the 2nd and 4th Thu each month; Sept-May, 8pm

KICK-START YOUR CREATIVITY Robbins Theatre, Grant MacEwan College, 10910-104 Ave • Studio Lighting Seminar with photographers David Montizambert and Nick Vedros • Sat, Apr 25 • \$129/\$99 (student) at TIK on the Square

THE LITERACY AND LEARNING DAY

SOCIETY NAIT, 11762-106 St • Conference featuring Allen Baiser The Resilient Parent; Uncovered, Understood, Unleashed • Apr 25 • Free (incl breakfast/lunch) • Info/registration: www.literacyday.ca; register On-Line by: April 18

EDMONTON JANE AUSTEN SOCIETY Stanley A. Milner Library, Edmonton Rm, 780.479.1729 • Jane Austen Sings the Blues: readings by Nora Foster Stovel and others • Sat, Apr 25, 2-4pm • Free

SOUTH LRT GRAND OPENING • Grand Opening of McKernan/Belgravia and South Campus LRT Stations • Sat, Apr 25, 9:30am-5pm • FREE LRT: Clareview Station to Health Sciences Station: 8:30-11:30am; Clareview Station to South Campus Station: 11:30am-6pm • FREE Bus Shuttle: University Transit Centre > Health Sciences Station > South Campus Station: 9am - 11:30am

SUGARSWING DANCE CLUB Orange Hall, 10335-84 Ave • Swing Dance at Sugar Foot Stomp: no experience needed, beginner lesson followed by dance every Sat • Apr 18, 25; 8pm (door)

VEGAN/VEGETARIAN POTLUCK Riverdale Community Hall, 9231-100 Ave • Bring a homemade vegetarian dish for at least 6 people, serving spoon, plate, utensils and mug • Apr 19 • \$3; (VOA member)/\$5 (non-member)/free (12 and under)

WOMEN ONLY Bicycle Repair Edmonton Bicycle Commuters' Society, 10047-80 Ave (enter through Back Alley), 780.433.2453 • Apr 19 • Free

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat, 10-11am, each month, stand in silence for a world without violence

COMEDY

CARROT CAFE 9351-118 Ave, 780.471.1580 • People in Pants Improv • 1st Thu every month, 7:30-9pm • \$5

COMEDY FACTORY Gateway Entertainment Centre, 34 Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Jack Wilhite; Apr 16-18 • Gabriel Rutledge; Apr 23-25

COMIC STRIP Bourbon St, WEM, 780.483.5999, www.thecomicstrip.ca • Hit or Miss Mondays: Each Mon • Best of Edmonton Tuesdays: Each Tue • X Rated: Patrice O'Neal, Sean Lecomber and Daryl Mak; Thu, Apr 16-19 • Hit or Miss Monday's: Mon, Apr 20 • The Best of Edmonton: Tue, Apr 21 • John Caponera, Welby Santos, Paul Brown; Apr 22-26

HAVEN SOCIAL CLUB 15120 Stony Plain Rd, 780.756.6010 • The Loose Cannons Of Comedy • Thu, Apr 16, 8pm (door) • \$10

LAUGH SHOP 1105-6606 137 Ave, Londonderry Mall, 780.476.1010 • Wed-Thu 8pm; Fri-Sat 7:30pm and 9:45pm • Wed amateur open mic night; 8pm • Special event with Rich Vos and Bonnie McFarlane; Apr 16-18 • Tyler Hawkins; Wed, Apr 22, 8pm • Jay Malone; Apr 23-25

LION'S HEAD PUB Radisson Hotel Edmonton South, 4440 Gateway Boulevard, 780.437.6010 • Comedy open mic night every Sun (9pm) hosted by Lars Callieou

STEEPS TEA LOUNGE-COLLEGE PLAZA 11116-82 Ave, 780.988.8105 • Amateur Comedian Night: every Tue, 8-10:30pm • For info contact robyn@steepstea.com

QUEER

AFFIRM SUNNYBROOK-RED DEER Sunnybrook United Church, Red Deer, 403.347.6073 • Affirm welcome LGBTQ people and their friends, family, and allies meet the 2nd Tue, 7pm, each month

BISEXUAL WOMEN'S COFFEE GROUP • A social group for bi-curious and bisexual women every 2nd Tue of the month, 8pm • http://groups.yahoo.com/group/bwedd-monton

BOOTS BAR AND LOUNGE 10242-106 St,

780.423.5014, www.bootsbar.ca • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • 2nd Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Cafe • Fri and Sat DJ SeXXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

BUDDYS NITE CLUB 11725B Jasper Ave, 780.488.7736 • Nightly 9pm-3am, Fri 8-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donnatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ SeXXXy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common interests meet the 2nd Sun, 2:30pm, most months for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. E: edmontonpt@yahoo.ca, www.primetimerswww.org/edmonton

GLBT SPORTS AND RECREATION www.teamedmonton.ca • Women's Drop-In Recreational Badminton; Oliver School Gym, 10227-118 St; 780.465.3620; Wed, 6-7:30pm • Bootcamp; Lynnwood Elementary School at 15451-84 Ave; Mon, 7-8:15pm; bootcamp@teamedmonton.ca • Bowling: Gateway Lanes, 100, 3414 Gateway Blvd; Sat, 5-7pm; bowling@teamedmonton.ca • Curling: Mon, 7:15-9:15pm, Granite Curling Club; 780.463.5942 • Running: Sun, Tue, Thu; running@teamedmonton.ca • Swimming: NAIT pool, 11762-106 St; Tue, 8-9pm, Thu, 7:30-8:30pm; swimming@teamedmonton.ca • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm; Thu intermediate: Amiskiwaciy Academy, 101 Airport Rd, 8-10pm; revolleyball@teamedmonton.ca; volleyball@teamedmonton.ca • YOGA (Hatha): Free Yoga; every Sun, 2-3:30pm; Korezone Fitness, 203, 10575-115 St; yoga@teamedmonton.ca

ILLUSIONS SOCIAL CLUB: CROSSDRESSERS 780.387.3343 • meet monthly • For info go to groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwell@ualberta.ca)

KOREZONE FITNESS 203, 10575-115 St • LIVING POSITIVE 404, 10408-124 St, www.edmlivingpositive.ca, 1.877.975.9448/780.488.5768, • Providing confidential peer support to people living with HIV • Tue, 7-9pm: Support group • Daily drop-in, peer counselling

MADELEINE SANAM FOUNDATION Faculté St. Jean, Rm 3-18, 780.490.7332 • Program for HIV-AID'S prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat, 9am-5pm each month • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue, Thu

PLAY NIGHTCLUB 10220-103 St, www.playnightclub.ca • Open Thu, Fri, Sat • The first bar for the queer community to open in a decade with DJs Alex Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON 9540-111 Ave, 780.488.3234, www.pridecentreofedmonton.org • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBTQ Seniors Drop-in: Every Tue/Thu, 2-4pm • CA: Every Thu (7pm) • Suit Up and Show Up: AA big book study group meet every Sat, noon • Youth Understanding Youth: Youth up to 25 years, support and

social group meet every Sat, 7-9pm; yuy@shaw.ca • Womonspace: Board meeting 1st Sun each month, 10:30am-12:30pm • Trans Education/Support Group: Meet the 1st and 3rd Sun, 2-4pm, of each month; www.albertatrans.org • Men Talking with Pride: Every Sun (7pm); facilitator: Rob Wells robwells780@hotmail.com • HIV Support Group: Meet the 2nd Mon of each month, 7pm • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting the 2nd Tue each month, 7:30pm • Transgender, Transsexual, Intersex and Questioning, Education, advocacy and support for men, women and youth; PFLAG Edmonton: Meet the 1st Wed each month, 7pm • Free short-term, solution-focused drop-in counseling; every Wed, 7-10pm • YouthSpace: drop-in for LGBTQ for youth up to 25; Tue-Sat, 3-7pm

PRISM BAR 10524-101 St, 780.990.0038 • Every Wed: Free Pool; Karaoke, 9pm-midnight • Every Thu: Prism Pool League; 7-11:30pm • Every Fri: Steak Nite; 5-9pm; DJ at 9:30pm

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St, 780.482.1587, www.rwuc.org • Soul OUTing: an LGBT-focused alternative worship • 2nd Sun each month, 7pm; worship Sun, 10:30am; people of all sexual orientations welcome. A LGBT monthly book club and film night. Info email jraven-scroft@rwuc.org

ST. PAUL'S UNITED CHURCH 11526-76 Ave, 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

WOMONSPACE 780.482.1794, www.womonspace.ca, womonspace@gmail.com • A Non-profit lesbian social organization for Edmonton and surrounding area. Organized monthly activities from dances, games nites, golf tournament, etc. Monthly newsletter and reduced rates included with membership. Confidentiality assured

WOODY'S 11723 Jasper Ave, 780.488.6557 • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

EDMONTON EARTH DAY FESTIVAL Hawrelak Park, Groat Rd • Features music, environmental exhibits, and activities • Sun, Apr 26, 12-6pm • Free

EVENING OF GLAMOUR AND GOODNESS Golden Rice Bowl Restaurant, 5365 Gateway Boulevard, 780.435.3388, www.dine4cure.ca • Fashion, Glamour and Inspiration: Fashion show with models who are cancer survivors • Fri, Apr 17, 5:15-9:30pm • \$55 at www.dine4cure.ca, and at Spasation City Centre

ONE WORLD MARKET FAIR TRADE

EVENT Rossdale Hall, 10135-96 Ave • Style with a social conscience; info at www.casac-orazon.ca www.getdragonfly.com • Apr 17-18, Fri 12-7pm, Sat 10am-5pm

PAAFE EDMONTON Sawmill Restaurant, 3840-76 Ave • Men of Honour Awards Gala • Fri, Apr 17, 6pm • Info: 780.471.6137

PROVINCIAL ARCHIVES OF ALBERTA'S 24TH ANNUAL FILM NIGHT Metro Cinema, Citadel Theatre Zeidler Hall, 9828-101A Ave • High School Historical: Films from the Provincial Archives of Alberta's vaults: 2 1958 with Jack Nicholson, two late 1930s/early 1940s melodramas made by the Victoria High School and Strathcona High School drama classes • Fri, Apr 17 • \$10 (adult)/\$8 (student/senior) at the door

RELIEVE THE BURNING DOWN UNDER Walkabout Pub, 10439-82 Ave • Fundraiser for victims of the Australian bushfires. Dress "Outback vs. Surf"; prize for best costume • Thu, Apr 23, 8pm • \$9 at Blackbyrd, Colour Blind, door

SPRING EDMONTON WOMAN'S SHOW Northlands AgriCom • Apr 25-26

WEEKEND TO END BREAST CANCER Don Wheaton YWCA, 10211-102 Ave • Learn about the fundraising walk coming up in August, includes an orientation, training walk, and fundraising ideas. Get involved as a walker, crew or a volunteer • Sat, Apr 18, noon-3pm • Info: www.endcancer.ca, 780.424.9255

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Discovering two spirits

I have always known that I was gay, even before I knew there was a word for it. But Two-spirit? That's another matter.

I am Cree, from a small reserve in northwestern Alberta. My family moved away from the "rez" when I started school, and we settled in a community that did not have many other aboriginal families. Growing up in this community was not easy. I was the shy, quiet kid who sat in the back, trying to blend into the walls or the floor so no one would notice me. This exaggerated fear and shyness followed into my first year of university.

It wasn't until 1993 that I knew that my life was going to be altered forever. It was then that I was hired as a Street Liaison Worker/Educator for an Aboriginal AIDS Service Organization called Heal-

ing Our Spirit in Vancouver, BC. You see, growing up I didn't feel proud of my Native heritage. Whenever we made trips to the reserve the other children would make fun of us and call us "white Indians," and when we returned to our little community we were always reminded that we were "dirty Indians." It was a difficult situation to be in.

But during my work in the field of HIV and AIDS in Vancouver I stumbled across a new term that I never heard before: Two-spirit. Two-spirit is what we as gay and lesbian aboriginal people use to describe ourselves. It refers to the male and female spirit which is in all of us, but for the Two-spirit person the connection between the two is stronger.

Pre-European contact, and before colonization, Two-spirit people were well respected within our communities.

Depending on which nation that you are from, Two-spirit people were not shunned nor made a source of ridicule. We held positions of prestige that could include medicine man or woman, healers, leaders or people who educated the youth.

Traditionally, if a person is born with a "difference," this difference was looked at as a gift, and a gift that we are to learn from. Again, depending on which nation an individual was from, Two-spirit people were held in high regard.

The one common factor among different nations and Two-spirit people involves mediation. Whenever there were two opposing factions within the community, it was the Two-spirit people who were called upon to settle the dispute. During the sun dance ceremony, where participants pierce their skin while tethered to a centre pole, traditionally it was the Two-spirit person who was asked to

choose the centre pole. This was considered a great honor.

Where I come from, the Cree word for a Two-spirit person is "aayahkwew." This does not mean "man" and it does not mean "woman," and it does not mean "not a man" or "not a woman." It is a separate gender: there is man (napew), woman (iskwew) and aayahkwew. Like Cree, most aboriginal languages have a term such as this to describe a Two-spirit person.

The term Two-spirit was coined in 1990 at the North American Gay and Lesbian Conference in Winnipeg, Manitoba, where a delegation of aboriginal gays and lesbians joined together for a satellite conference and coined the term. Two-spirit is a relatively new term, but it is becoming widely used throughout Turtle Island (North America), as well as around the world.

Two-spirit has powerful connotations

that many aboriginal people find appealing, although it is still not totally embraced by all. There still needs to be more education about Two-spirit people and our rich history, both with the general public as well as within aboriginal communities. When I buried my older brother a number of years ago I came out to my community and used the term "aayahkwew." While many people were mystified by the term, the Elders seemed to understand.

Growing up as both gay and aboriginal was difficult. I felt that I had to stay away from the two aspects of my life that defined me because I was constantly bombarded with slurs, racist insults and derogatory remarks. Today, largely because of my work with Healing Our Spirit and my discovery of the term, I now stand proud as a Two-spirit person and as an aboriginal, and no longer do I need to blend into the background. **V**

QUEER MONTON
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Dolan Badger

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Free art talk with Calgary artist Jean Pilch presented by the ASA and the EPL; Fri, Apr 24, 7:30pm at the Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq

Artist/graphic designer needed to do CD cover art, and possible booklet-good, creative concept. Also filmmaker wanted to do simple, live,

in-studio film clip. E: Nick at nickfree@shaw.ca

Steeps—Old Glenora: for open mic—Spoken word. 1st Thursday every month. Contact Adam Snider to sign up adam.snider@gmail.com

The Works Art and Design Festival CALL TO ENTER!!! Deadlines are fast approaching! Smaller than a Breadbox Deadline May 1, and Chalk Art Deadline May 15. Download applications from www.theworks.ab.ca or call Glyn at 780.426.2122 ext. 234

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Print your ad here:

Parts is parts

Dear Readers:

These are perennial body-parts questions, and I feel I would be somewhat remiss if I did not re-answer them every few years. Here are some that have been hanging around waiting for me.

Love, Andrea

Dear Andrea:

I once tried for half an hour putting my index finger about two inches inside my girlfriend's vagina, pressing with a "come hither motion," and simultaneously pressing the mound from outside. Unfortunately my partner did not experience any extra pleasure. Maybe I have to try again and again?

Love, Willing

Dear Will:

Yes, yes, very funny. I'm not entirely sure what she was experiencing but from your phrasing, which could have been

cut and pasted from any one of a thousand how-to websites, I think you may have been proceeding a bit by rote there. Rather than printing out some stranger's directions, how about following hers?

There are women, and plenty of them, who don't have much of the spongy erectile tissue surrounding the urethra and the front of the vagina that we've come, for convenience's sake, to call the G-spot. These women can lie there all day receiving simultaneous come-hither motions and external pressure and only manage to get kind of annoyed with you. If your girlfriend is one of them, I would not suggest "trying again and again" unless you want her to lean forward and swat the top of your head with the TV remote.

You can probably determine whether she is or is not G-spot enabled by letting her guide you. Since the G-spot is, inconvenient-

ly, not actually a "hot button," but a collection of tissues sensitive to the touch under certain, but not all, circumstances, I can't tell you exactly how to operate it. I'd start once she's already well turned-on, though, and without impatience or goal-orientation. Just kind of slip in there when things are already going well and keep your eyes on her face while you try a little deeper or a little closer in, a little harder and a little softer, a little—oh, you get the picture. Obviously what you were doing wasn't working, so try doing whatever's not that.

Love, Andrea

Dear Andrea:

My penis is curved a little. Is that normal, and if not what can I do to straighten it?

Love, Upwards

Dear Up:

Nothing! Do not do anything! Some curvatures are caused by a previous injury, which

heals but puts a hitch in the sheath of sausage-casing-like material which encases the spongy, sausage-like corpora cavernosa, the working parts of your penis. I don't think that's what happened to you, but if you want to find out how a devastating penis fracture heals, try unbending it.

Yours was probably just made that way. If we were all made in God's image, some of God's avatars have a dick just like yours. Worry not, and if you have a chance check out some G-spot toys. If the curve looks familiar, boy are you in luck.

Love, Andrea

Dear Andrea:

I'm just a big chicken! How come I'm afraid of sticking my finger inside of me? It just terrifies me for some reason, and I refuse to stick anything inside of me 'cause I'm just so afraid!!

Love, Chicken

Dear Chick:

I'm going to assume that you are a teenager, in which case it's pretty normal. Not only do we hear a ton about how it might hurt and bleed (and, indeed, it might), this is the inside of your body. That is, emotionally speaking, some heavy stuff. We spend our very early childhood learning the limits of our bodies where we stop and other people begin, what goes in and what comes out. It is no small trick to relearn boundaries later and start letting new things in new places. Take it easy, take it slow, and maybe try with something smaller, like a Q-Tip and see how that goes. Also, take a mirror and see where it's going. Either you will learn that there is more room than you thought, or you won't. If there's a hymen there it will be more complicated, but it's still meant to let things in. Just on your own terms, at your own pace.

Love, Andrea

MUSICIANS

Strong vocalist looking for guitarist for collaboration Ph 780.421.4944

BUSKERS WANTED! Walk for Darfur club seeks musicians for May 2nd rally. Contact Luke Coffey at 780.946.2040

Former members of mervyn albin seek hard-working vocalist/frontman to complement strong and dedicated backline. Vocal versatility and experience on guitar are assets. If this is you email Ryan at ryan.biggs@edmonton.ca

Musicians from Vancouver, to Whitehorse, to Winnipeg; the 2009 Western Canadian Music Awards (WCMA's), Sept 17-20 in Brandon, Manitoba; submission deadline: Apr 19, 11pm apply at www.sonicbids.com/wcma; eligibility information go to www.westerncanadianmusicawards.ca/awards

The Loudhailers Seeking Piano for Rock n Roll Rhythm n Blues originals. www.myspace.com/theloudhailers shows booked, recording constantly contact Justin theloudhailers@gmail.com

WANTED: JAMMERS for open public monthly jam on the second Sunday of the month at 9119-128A Ave. Rock, country & old time music. Ph. 780.973.5593, randyglen@jumpupdj.com

at 403.266.0620

Do you remember someone who believed in you when you were a child? Be that person in a child's life today. All it takes is one hour a week, which may not be much to you but will make all the difference in the life of a child. Be a Big Brother or Big Sister! Be a Mentor! Call Big Brother Big Sister today. 424-8181

Pilgrims Hospice Society (9808-148 St) looking for part-time cook (appx 8-10/day) for Mon, Tues, Wed. Requirements meal planning, shopping, working with volunteers, working independently, and a valid food safety certificate. Send resume: JakieD@pilgrimshospice.ca or fax at 780.413.9748

Volunteers needed to "make fun" at the Edmonton International Street Performers Festival running July 3-12; apply online at www.edmontonstreetfest.com; E: volunteer@edmontonstreetfest.com; T: Liz Allison-Jorde 780.425.5162. Volunteers must be a minimum of 14 yrs old

Do you love the ARTS? Join us and be a part of North America's LARGEST Outdoor FREE Art & Design Festival! Volunteer! Download your application at www.theworks.ab.ca

Had Enough? Cocaine Anonymous
780.423.2715

VOLUNTEER

THINK YOU HAVE WHAT IT TAKES TO BE HOMELESS? Spend one night under the stars and learn what life is like for many Edmonton youth. Registration deadline: May 15, 2009; register at www.yess.org

EDMONTON POETRY FEST, APR 23-26, is seeking volunteers. Contact edmontonpoetry-festival@hotmail.com

Team Diabetes is looking for adults of ALL fitness levels to walk/run in destinations such as Athens, Honolulu or Calgary to help raise awareness and funds for diabetes research and education. Ph: Canadian Diabetes Association

VUEWEEKLY CONTEST RULES:

Unless otherwise specified, the following will apply:

- the winner must be 18 or older.
- prize must be accepted as awarded.
- no one may enter any contest more than once.
- you may only win once every 60 days.
- Vue Weekly reserves the right to exclude anyone from our contests.
- no staff, sponsors or members of their immediate families may enter.
- the personal information of those who enter will not be sold but may be provided to contest sponsors.
- the chances of winning depend on the number of entries received.
- by entering, entrants consent to the use of their names by Vue Weekly for publicity.
- Vue Weekly is not responsible for prizes unclaimed after 15 days.
- by entering with an email address one authorizes oneself to be added to FIRSTREAD!

VUEWEEKLY is seeking a full-time Graphic Designer / Layout Artist

We've got:

- ample opportunities to shape the paper, its projects and direction
- an educational upgrading fund
- medical benefits
- flexible work hours
- a great, young, laid back working environment

Some previous experience with in-house design and layout is preferred. To apply, please send a resume and a sample portfolio or online link to:

Vikki Wiercinski, Art Director • vikki@vueweekly.com

We regret that due to time pressures, only those shortlisted will be contacted for an interview. Thanks to all who apply.

The ideal applicant:

- can do layout of the paper in InDesign each week, and create spiffy ads for our advertisers in Photoshop and Illustrator
- can design additional graphics content for the paper and online
- is keen about illustration, layout, typography, and is always learning more
- can work with the editorial staff to guide visual choices and artistic direction (covers, look of the paper, etc)
- can enjoy the tunes we play all day long!

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BECAUSE YOU JUST CAN'T GET ENOUGH!

On Thursday April 23rd at noon, we'll finally open the doors to our brand new store at South Edmonton Common - Corner of Parsons Rd. NW and 99th St. NW. The store will be filled to the brim with fashion and quality at the best price - for women, men, teens and kids. Plus, look out for great giveaways with every purchase!

BE ONE OF THE FIRST 100 IN LINE AND RECEIVE 20% OFF YOUR PURCHASE!*

*Offer is valid at the South Edmonton Common location only. Limit of one coupon per customer. Offer is valid for one time use only. Offer may not be used in conjunction with any other offer, discount, purchase of gift cards or previously purchased merchandise. Original coupon must be presented and surrendered to H&M at the time of purchase; copies will not be accepted. Hennes & Mauritz (H&M) will not be responsible for lost or stolen coupons.